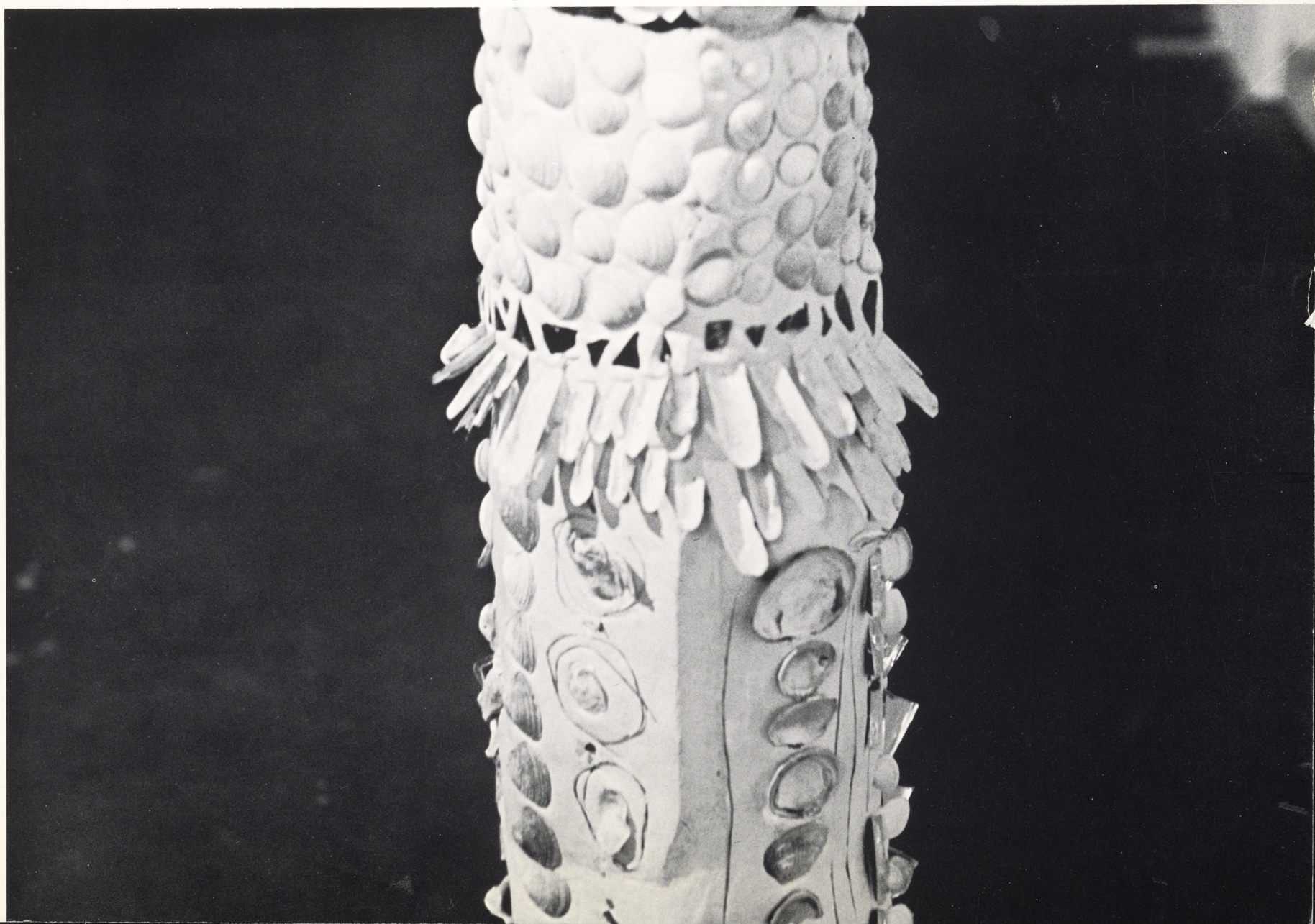




irregular **THE LAST** *bulletin*



MOSAICS FOR EVERYONE

ENLARGED EDITION

OF THIS INVALUABLE (But not very) WORK

by Sister Magdalen Mary

RE PUBLISHED
BETWEEN THE COVERS OF THIS

THE LAST *irregular bulletin*

dedication to **IBM** | International Business Machines Corporation 

Dedications are made with love and are,

as love always is, un REASONABLE But how come

we **LOVE**

I.B.M. ? Well, it was I.B.M. stock belonging to

a "Great Lady" DARLING, JE VOUS AIME BEAUCOUP

that enabled the author of **MOSAICS FOR EVERYONE**
to see the **MOSAICS** of Europe, Asia, and Africa.

..... AND NOW we have I.B.M. itself to thank....

in the persons of J. Edward Benedetto and Richard Collins
for including most of the mosaics shown in this book at

THE I B M ART GALLERY Plaza 3-1900

THE I.B.M. ART GALLERY 590 MADISON AVENUE NEW YORK 22 NEW YORK

THROUGH DECEMBER 1963

← no kidding!

However

← WITHOUT RESERVATIONS

We at Immaculate Heart College do not call student explorations and investigations by the name of Art. It is not that we do not prize the results of some of these student investigations. Some of them "wear well" and continue to have a certain "presence" through the years. Even a Picasso can not ask more than that of many of his experiments.

Perhaps here is the difference between *the great* painters of both the early and mid-twentieth century and those painters that are *less than great*. The difference might be called one of orientation. *The great* painters have pursued, like their contemporaries in the field of science, the solutions to new problems along strange, untravelled paths. They have pursued these solutions with such intensity that their recordings of their searchings have great impact even for many who are unable to follow through the pathway cleared for them by *the greats*; have impact even for a few of those who do not see the sense of all this non-sense. The impact is not made on the logical level—it is made on the supra-logical level.

The recordings of the searchings of *the great* ones are called "paintings" by the rest of us. But *the great* ones themselves do not have time to call them by that or any other name. There are countless miles still of uncharted, magnetic paths calling to *the greats*—and life is short.

But the *less than great* ones, those who follow in the pathways opened up for them by *the greats*, have a dignity and a validity, also. Their worth lies in their ability to clarify the already achieved objectives of *the greats*, in their ability to develop the discoveries and inventions of *the greats* to their highest potentials, in their ability to make more fruitful the original contributions of *the greats*.

There is another and very large group of people who are responsible for at least a small part of the unrest outside the world of great artists (the unrest inside that world is desirable, for it is basic to the searchings for the unknown). Let us call these the *wishful thinkers*, or rather the *wishful brush-wielders*. These also have a certain dignity stemming from their sincerity, but they lack validity. These *wishfuls* look at the recordings of *the greats* (frequently once or twice removed through poor reproductions in books and magazines). They miss the essentials. They see only the accidentals: blue and green are being used this year; black lines on stark white; large and larger canvases; mixed media; mixed techniques; disguised subject matter; etc., etc. They sincerely *wish* their work to be valid, but they make no contribution. *The greats* continue to make headway into the unknown; the *less than great* continue to develop and present these discoveries to a larger and larger audience; the *wishfuls* are just not with it.

But most of us do not fall under any of the three groups discussed. We are not the producers, but the consumers. And—we make our choices on that level where we believe art to exist: *on the level of skill*—If it looks hard to do, it is art, e. g. the illusion of lace in an old Dutch portrait, flag-pole sitting, etc. *On the level of liberal arts*—If it is mentioned in art history books, or in art magazines, if custom and tradition acclaim it, it is art. *On the level of taste*—Where impeccable choices are made concerning the form of the thing itself, by the discerning few. *On the level of beauty*—or vitality. Even the most discerning rise to this level but seldom. They tend to find their joy on the level of taste, which is the highest of the levels that can be aimed at through training. The level of beauty or vitality is not a matter of years of training, but of insight. It frequently by-passes the other three levels: how many times a thing of beauty seems unconcerned with polished skills; how many times a thing of beauty is unheralded or even rejected by art historians and art critics; how many times the prevailing taste excludes a thing of beauty.

The level of beauty may be and probably is more often approached by the seemingly unprepared. In fact the prepared are, more frequently than not, marooned on one of the other levels, due to the lack of real insight or perspective on the part of the prepare-ers. Art is probably the only field of investigation today in which the ones-being-prepared (the students) are still required to waste precious time in drilling with already found solutions to far removed problems of other centuries and other cultures, leaving no time to tackle the problems of their own. There is a desperate clinging to "basics" (basic problems that have long since ceased to be problems—when they are basic to anything at all—which is seldom) that smells strongly of insecurity among the prepare-ers.

Consumers are and must be brave, for they risk hundreds of dollars purchasing paintings which may not prove even *less than great*. But artists risk whole lifetimes. The great difference between consumers and artists is that consumers weigh the risks, and artists neither weigh risks nor measure gain. They are akin to lovers whose measure is that they do not measure. They are amateurs (amateur—one who loves; professional—one who knows how-to-do-it) always working beyond known frontiers in areas where they do not know how-to-do-it. Nothing great was ever invented or discovered by a professional, except at that moment when he recaptured his amateur-status.

By SISTER MAGDALEN MARY
Professor of Painting and Chairman of Art
Immaculate Heart College, Los Angeles

← opening DECEMBER 2, 1963

However, The Next-to-the-Last Irregular Bulletin is ready (almost). We can tell you this much about it: It is the one you old-timers have been waiting for. It is eleven by eleven inches and over, way over, 200 pages thick. It contains the editor's diary for the past 2 years.... fully illustrated --- many page-size photographs.

But although The Last Irregular Bulletin (this one) comes to you without a request for donations we are holding back the printing presses for The Next-to-the-Last Irregular Bulletin until

WANTED

SOMEONE
TO LOVE US **WITHIN**

We know how many of you will anticipate our request for ten dollars and weigh up. We usually print 7,000 copies. But statistics say that a $\frac{1}{3}$ response is a 100% response. So that means we will have a limited edition of 1000 copies (we really are not 100% provocative of tithes)

As for you new comers: This is really The Last Irregular Bulletin and we are willing to unconditionally guarantee it to be The Last. The reason we are printing it ahead of time is that we do not want to be caught moaning at the bar when we put out to Sea.

Following is a list of the Irregular Bulletins which have been sent across the world:

#1 #2 #4 #6 #8
#13 #14 #49 #50 and now ... ↗

The Last Irregular Bulletin. We tried for awhile to publish only the even numbered ones. It seemed to save us a lot of embarrassment --- not sending out the odd ones. But after awhile even our evens were odd. So now we publish either. We skip issues from time to time. It is too expensive to publish all the issues.

This, The Last Irregular Bulletin, should be numbered something or other ---- for the convenience of Librarians so we suggest that each of you call it your "Lucky Number". It comes to you free. Just keep it ... or throw it away ----

TEN DAYS...

\$10

But if you would like to be Charter Members of The Next-to-the-Last Irregular Bulletin use the enclosed envelope and please enclose a tithe.

Special for Lovers

If this Bulletin strikes you as less like stars-in-the-eyes and more like holes-in-the-head you're no lover



Ravenna: We like the "line-y-ness
(See Gail Holliday's application
of this principle to her mosaics
on page 33)

(The original cover of MOSAICS FOR EVERYONE) →

past into present

Immaculate Heart College: Carolyn Rogers
makes a translucent mosaic by fastening bits
of scrap glass, bottle and otherwise, to
an old window (Source: any wrecking Company)
with Dupont transparent cement

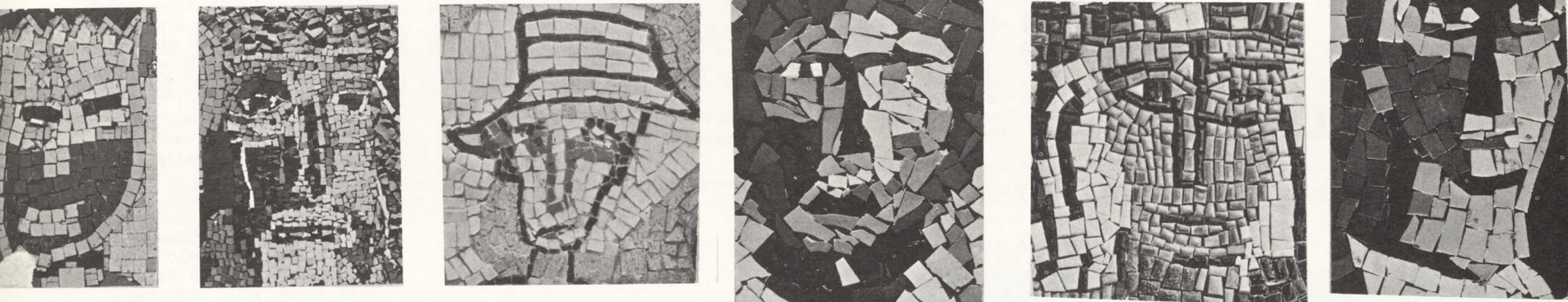


Rome: The jewels and jewelry offered by centuries of
pilgrims have made this early Christ Child statue into
a three dimensional mosaic. We had already made some of
the mosaic statues shown in this THE LAST IRREGULAR
BULLETIN ... before our visit to Rome... BUT last summer
Sister Magdalen Mary's Painting and Serigraphy Workshops
used this statue as the starting point for an experiment
with "Votive Madonnas". The statues were painted or
printed on cloth, sewed, stuffed, and enriched with
"offerings" of beads, medals, jewels, etc..... Some of
the completed Madonnas may be seen at the I.B.M.
Art Gallery during December, 1963.... There will be
Photographs of them in the THE-NEXT-TO-THE-LAST
IRREGULAR (Probably one of your friends will let
you borrow his copy)

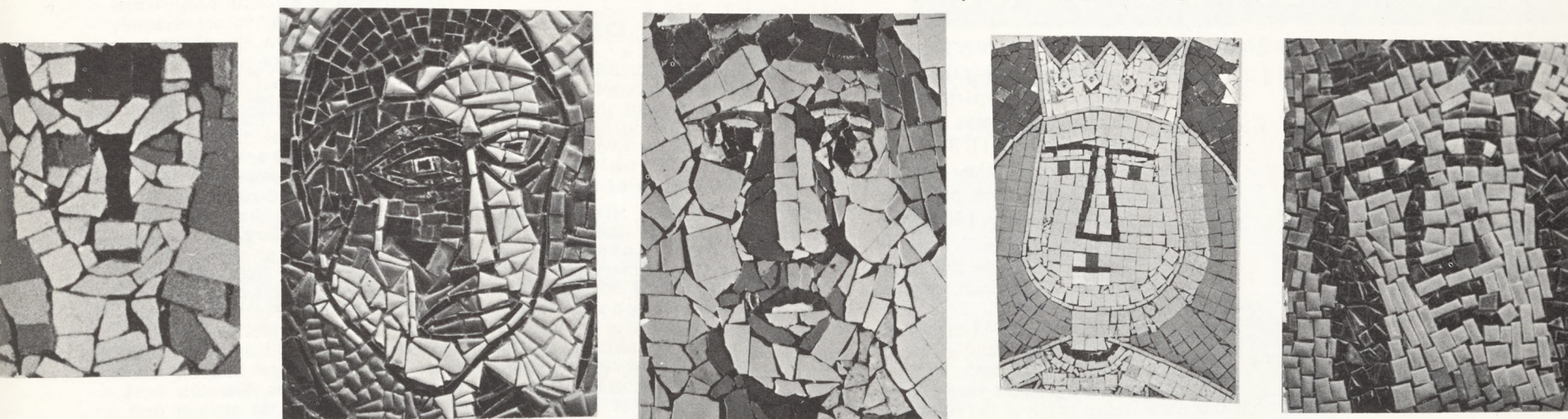


IL S. BAMBINO DELL'ARACELI - ROMA

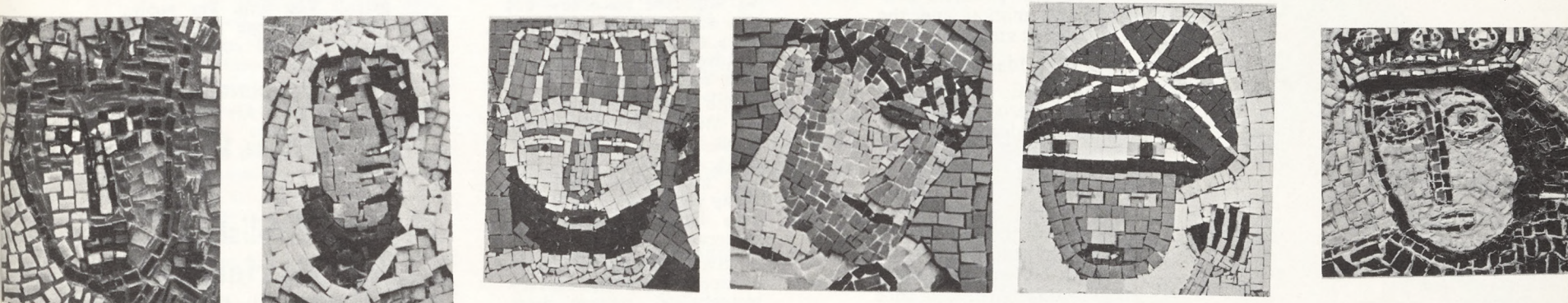
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MOSAICS FOR EVERYONE

An illustrated summary of
The Mosaic Experiment at
Immaculate Heart College
Summer 1951 to Spring 1959
by Sister Magdalen Mary

and the revision brings the summary
to Fall 1963

Mosaics Book Lifts Heart Prods Mind

Like everything that goes on in the art department of Immaculate Heart College here, MOSAICS FOR EVERYONE, the just-out how-to-do-it book by Sister Magdalen Mary, I.H.M., the department's head, lifts the heart and prods the mind (Immaculate Heart College: \$3).

This 10-by-14-inch 40-page spiral-bound guide to the popular craft summarizes the eight-year mosaic experiment at the college in which serious art students, adult amateurs and children have taken part. It is packed with pictures, technical information and the author's wit and wisdom.

Design Idea Stressed

A natural creative approach to design is stressed. "This book does not aim to teach design," says the Sister. "If your design sense is undeveloped, you are less handicapped than one whose design sense is warped. In more favored times (pre-Renaissance) design education was not planned for — it simply happened naturally — as is evidenced in folk art."

Proceeds from the sale of this book go to the college building fund.

SUN., MAR. 30, 1958—Part V

Los Angeles Times
Arthur Millier
Art Critic

World of Art

To the increasingly large number of people interested in mosaics the unusual and well illustrated work, "Mosaics for Everyone," by Sister Magdalen Mary, I.H.M., will be of special interest. It is an illustrated summary of the now well known "Mosaic Experiment" at Immaculate Heart College from 1951 to '58.

Sister Magdalen Mary gives a running account of the background and methods, and is decidedly practical even suggesting that large pieces of glazed tile used in kitchens and bathrooms, when broken into small pieces, may prove as expensive in the long run as imported tesserae—but she suggests that at times they may be picked up as leftovers, free of charge, on new building sites.

She also gives directions for melting broken bottles, glass beads and many objects, including coke bottles and small pieces of scrap glass used "as is," to give variety to the usual tesserae.

This is a decidedly technical approach given in a very untechnical manner that will take the beginner through a series of interesting experiments and in addition, will incite a desire to "do it yourself." Proceeds will be used for the development program of Immaculate Heart College, 5515 Franklin ave., Los Angeles.

* * *

Monday, March 31, 1958

Los Angeles Herald & Express

ALMA MAY COOK

"Mosaics for Everyone," an illustrated survey of the 1951-58 "Mosaic Experiment" of Los Angeles' Immaculate Heart College delightfully written and assembled by its art department head, Sister Magdalen Mary, I.H.M., is for you who want and you who do not yet know you want to make mosaics, for teachers, and for everyone who knows or should know about the college's unique achievements in art.

Says Sister Magdalen Mary, "This book does not aim to teach design. If your design sense is undeveloped, you are less handicapped than one whose design sense is warped. If you wish to make a mosaic, get involved. Throw off your preconceived notions about beauty. What you produce may not be great art . . . it may not be art at all. But it will reveal in its very awkwardness its kinship with things loveable."

Large type text tells what and where to buy materials and prices, the qualities of a mosaic and the methods for creating one. The 70 illustrations show tools and materials and how to use them; completed mosaics ranging from the "loveable" collective work of a family 6, 9, 11 and 13 years old to the dynamic work of Ada Korsakaite now in the collection of the Gleason Library, U.S.F.; a mosaic sculpture made of ginger ale and milk of magnesia bottles, and a whole family making self-portraits around a circular table and cementing an important relationship, too.

We love the way Sister Magdalen Mary ties together all threads, or should we say "tesserae"? Note this: The book is "Dedicated on Saint Valentine's Feast Day to those who have, are, and will be supporting the Immaculate Heart College Building Program. If you like this book well enough to have it dedicated to you, please send your check to Development Program, Immaculate Heart College, 5515 Franklin, Los Angeles." You will. For copies write the college (1-9 copies, \$3 each; 10-19 copies, \$2.50; 20-49, \$2).

By MIRIAM DUNGAN CROSS
Tribune Art Editor

Oakland Tribune, Sunday, March

IHC Publishes Mosaic Handbook

Mosaics for Everyone, a handbook on mosaics as an art hobby, has been published by Immaculate Heart College here.

Written by Sister Magdalen Mary, I.H.M., director of IHC's art department, the spiral-bound book contains 40 pages of instruction and 75 illustrations on how to make mosaics.

Sister Magdalen Mary will conduct a mosaic workshop during summer session June 24 to Aug. 1 at 7 p.m., Mondays, Wednesdays and Fridays.

THE TIDINGS —
March 21, 1958

Lutheran Education... November 1959

MOSAICS FOR EVERYONE. By Sister Magdalen Mary. Los Angeles 27, Calif.: Brownie Letter Shop, 1958. 39 pages. \$3.00.

The author speaks of the word *sparkling* as a characteristic response to mosaics. This word could easily apply to the book itself. Its printing and layout are a little unorthodox, but the design sparkle of mosaics shines forth on each and every page.

Mosaics offer such an obvious correlation with religion, considering that most of the fine mosaic art was religious in design, that the Lutheran school art program would be greatly enhanced by following the several mosaic directions and using the many suggested materials.

The aim of the book is clearly stated. It is not to teach design but rather to indicate possibilities of involvement in mosaics, considering this experience a valid job, not just occupational therapy.

Materials and tools are fully listed. All this information plus the techniques involved are clearly and functionally presented. So often the teacher is pressed with little time, many duties in the art period. Here is a book directly to the point; obscure explanations and flowery terminology are out. Addresses, prices, little helpful hints, are tucked into its relatively few pages. Huge photographs clearly illustrate the fine points of mosaic art. Many of these illustrations offer a fine array of religious subject matter, often Catholic and yet always interesting in terms of mosaic technique.

Purchased tesserae, kitchen tile, bathroom tile, Venetian glass, buttons, beads, jewelry, pebbles, broken bottles, plus the many other materials, are fully explained and illustrated as the raw material to mosaics.

A section of this book is given over to a discussion of the various cements and adhesives, an important detail in mosaics. The last few pages have additional addresses of supply houses, filmstrips, and films on mosaic art.

Sister Magdalen Mary's book is an outstanding addition to the school library. If mosaics are new to you, the art teacher, check off this volume as a must!

W. M.

MOSAICS FOR EVERYONE, by Sister Magdalen Mary published by Immaculate Heart College, Los Angeles, Calif. 38 pages. \$3.

In a large—about 10" x 14"—loose leaf book, illustrated with more than 90 black and white photographs, and a simple but provocative minimal text, Sister Magdalen Mary whose unconventional and stirring experimental mosaic workshop of the Immaculate Heart College has become world-famous, lures more converts to creative mosaics. This is a wonderful book. Unorthodox in design and presentation, it gets right to the heart of things and does more to teach and inspire than many a more academic approach. "This book," writes Sister Magdalen Mary, "does not aim to teach design. If your design sense is undeveloped, you are less handicapped than one whose design sense is warped. In more favored times design education was not planned for—it simply happened naturally—as is evidenced in Folk Art. The more highly developed art forms were firmly rooted in this art of all the people. But today's Design-Education is an emergency measure, an inadequate substitute for roots. Its greatest weakness is that it is reserved for the so-called talented. All this is to say that the design field is wide open." This basically conveys the art education philosophy of the College which is doing an extraordinary job of teaching both the young and old of all faiths in their community to enjoy creative work. The book is amply illustrated with work done by these "amateurs." Limited to the simplest and most inexpensive materials and tools—"ways and means used at the Immaculate Heart College in the last few years," it asks readers to "consider these ideas merely as starting points for your own experiments. On the following pages you will find out how to make mosaics with tesserae purchased at home, tesserae purchased abroad, tesserae found just anywhere, tesserae made from broken bottles, tesserae made from clay." Ideal for all students at whatever stage of learning, the book, illustrated with many fine experimental mosaics will prove rewarding for professionals as well. Books are available only directly from Immaculate Heart College, Art Department, 5515 Franklin Ave., Los Angeles, Calif.

CRAFT HORIZONS...Aug 1958

CINCINNATI TIMES-STAR

WEDNESDAY, MARCH 26, 1958

MOSAICS FOR EVERYONE by Sister Magdalene Mary, I.H.M., published by Immaculate Heart College, 5515 Franklin Ave., Los Angeles, Calif., \$3.00, 1958.

There are instances when the enthusiasm of the author and what he has to say exudes from the pages of a book. While *Mosaics For Everyone* is casual and loosely written, it has this infectious quality. Sister Magdalene Mary makes her readers feel they should rush out and do a mosaic. Her approach to mosaic design is creative and spontaneous. The author feels the "efficiency cult" of our times is preventing the professional artist from achieving "design sparkle". She believes the amateur, less inhibited as he might be in the throes of a new media, can achieve directness and freedom. The amateur is urged to experiment and approach mosaics on his own terms. Though Sister Magdalene Mary does not attempt to teach design in her book, she establishes a point of view for creating in the media. The format and beautiful illustrations are unique. pliers for the processes shown are valuable. This is a book you will want for your classroom whether elementary or college level.

IVAN E. JOHNSON

Head, Department of Arts Education
Florida State University
Tallahassee, Fla.

"MOSAICS FOR EVERYONE," subtitled, "An illustrated summary of the Mosaic Experiment at Immaculate Heart College, 1951-58 (Los Angeles)," by Sister Magdalen Mary, I.H.M., arrived Tuesday.

It is lavishly illustrated and extremely interesting to read. Mosaic—thought to be a medium for experts, preferably adults descended from mosaic experts of Pompeii, Ravenna and Sicily—are deftly made by children as young as seven in Sister Magdalen Mary's art classes in Los Angeles.

By HENRY HUMPHREYS

this THING YOU⁷ SHOULD KNOW

The word is tithe. It's the old-fashioned word for the good

and beautiful tenth of his earnings that man once set aside

for something he deeply believed in. and so we tithe to you in whom we deeply believe... our LAST IRREGULAR BULLETIN...

It is not for sale...

no matter what the reviews say...

MOSAICS FOR EVERYONE:

Immaculate Heart College Publishers

Sister Magdalen Mary

List price: \$3.25

Sister Magdalen Mary is no newcomer to the pages of *Design* and many other creative art magazines. (You'll find highlights from this particular book on page 187.) Her students at Immaculate Heart College in Los Angeles range from five year olds to grandmothers and many have gone on to win national awards in painting and the crafts. In this modestly-priced handbook, she opens the way to hours of pleasurable creativity in a most ancient handcraft. Mosaic-making becomes a fresh, exciting challenge.

★ **DESIGN MAGAZINE** May 1958

SEPTEMBER, 1958

ARTS AND ACTIVITIES

The reviews on these pages are gratefully acknowledged by the author of **MOSAICS**

FOR EVERYONE..... SISTER MAGDALEN MARY



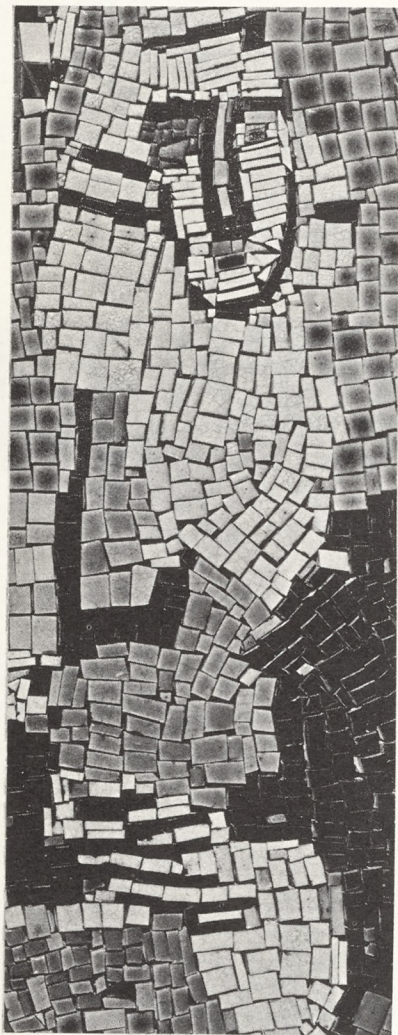
Spar kling is the mosaic's characteristic response to light playing over its surface. This accidental sparkle should be supported by a more essential sparkle--- a sparkle which does not depend on the light-reflecting quality of the tesserae.

"Design-sparkle" is difficult to achieve. It can degenerate into confused design. "Design-sparkle" is found more often in the work of the

unknowledgeable amateur than in that done by the professional artist or art student of today. This is due to the efficiency-cult of our times. It is due also to a preference for the security of unchallengeable, scientific solutions to problems, design or otherwise.

The scientist unveils the mysterious. The artist revels in the mysterious.

Both are valid human occupations but neither is a substitute for the other.



Detail by Roberta Beggins Hughes

(handmade clay tesserae fastened to plywood with Miracle Adhesive)



Detail by Marianne Muhlenkort (glass, broken tile imbedded in Magnesite)

"The unpredictable crown....we see it lavished on works that seem to show no skill nor learning; such, sometimes, are the simple songs that brave the centuries. Perhaps they were too pretentious. Song is born of life, not merely of inventiveness, nor even of talent; only the humble perceive it.. less the child of the brain than of life."

-----MY FRIENDS THE SENSES by Charles-Damian Boulogne page 64

This book does not aim to teach design. If your design-sense is undeveloped, you are less handicapped than one whose design-sense is warped. In more favored times design education was not planned for--- it simply happened naturally--- as is evidenced in Folk Art. The more highly developed art forms were firmly rooted in this art of all the people. But today's Design-Education is an emergency measure, an inadequate substitute for roots. Its greatest weakness is that it is reserved for the so-called talented.

All this is to say that the design field is wide open. Although the problem of the amateur differs from that of the professional, it is really no more of a handicap.



"Abraham and Isaac" by Paul Tucker
(handmade clay tesserae, melted scrap glass, etc. set in Magnesite)

IF YOU ARE WILLING TO GET INVOLVED

"Madonna of Peace" serigraph by Anne Stockemer (preliminary study for mosaic)



A successful creative experience demands involvement of the person. This is the main reason why so-called art, copied from the work of other artists, lacks conviction. The other artists may have been involved but the copyist never is. Copying is a skillful trick which can be learned the more easily the less capable the person is of involvement. Involvement tends to interfere with routines. The skill of copying is highly overrated. It is, like flag-pole-sitting, difficult to do. But is it worth doing?

On the other hand, to be creative does not mean "to work out of your head". A creative experience grows out of contact with the real. There is an infinite number of aspects of the real. Each culture's WORLD is made up of those aspects which it has apprehended, or REAL-ized. This explains why the art of some cultures emphasized surface values---reproduced the appearances of things.



But it also justifies those cultures which found their fulfillment in transcendent values, producing art forms that were independent of the limiting shapes of material things. So remember, when the art forms of other artists leave you untouched, that it is possible that there are aspects of the real with which you are not familiar.

All this is to say that if you wish to make a mosaic GET INVOLVED. Throw off your preconceived notions about beauty. What you produce may not be great art--- it may not be art at all. But it will reveal in its very awkwardness its kinship with things loveable....And do not care if your friends laugh and laugh. A world that is saturated with trite formulas for beauty does not know how to act in the presence of the real thing.

CONSIDER IT A VALID JOB

All you need is to lose your occupational-therapy-attitude toward art. It is a valid, mature, healthy activity---- this engagement in non-utilitarian areas. Strangely enough, this activity then becomes good therapy, and also, can be very utilitarian in a financial sort of way.

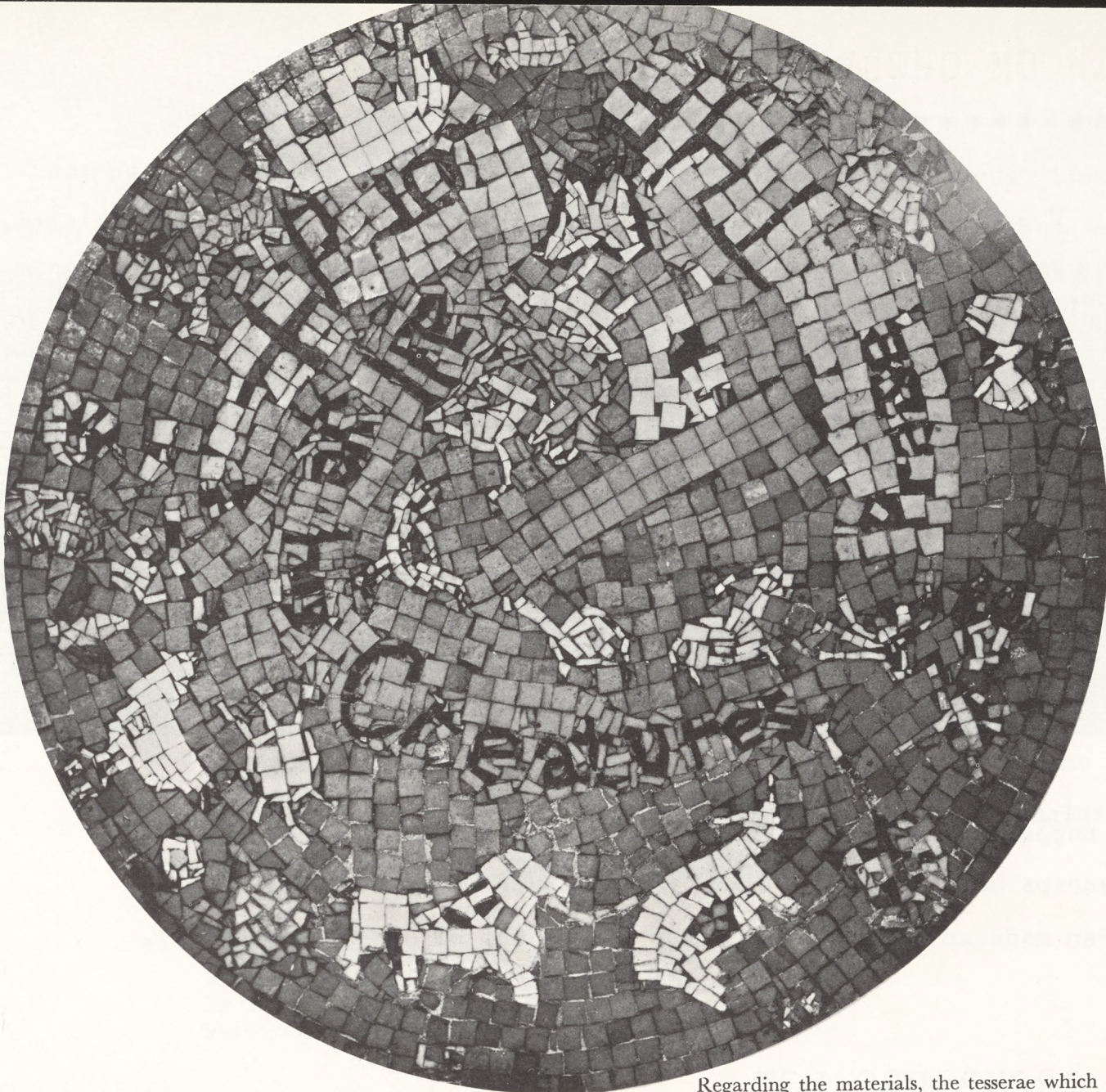
It is important to consider it a job---- everybody knows anybody can do a job. A good way to keep it on the job level is to get the family involved. There are other subtle and also some obvious reasons for engaging in FAMILY PROJECTS. Only experience can bring this home to you.



The Dr. Francis Werts Family made a circular table with Venetian Glass and Wilhold Glue on 5/8 inch plywood. The design shows a "self portrait" of each member of the family protected by his Guardian Angel.

Mosaic making lends itself ideally as a group project or family project making it particularly suitable to the classroom or to the home. The table tops shown here were group projects. The designs for the table tops were not planned *but the way of working was.*

A theme was assigned—in this case, "Praise the Lord All Ye, His Creatures." Preliminary studies included drawings made at the zoo. These drawings were used to work from but were not traced on the table top. In fact, no pencil guide lines are used at all. The "drawing" is actually done with the mosaic pieces moving them directly in place.



The result of this approach is a design that seems to be in the process of arriving. It seems more alive, more livable than the trite design so often considered appropriate for table tops.

Our way of working is to allow the participants (four or five students) to sit around the table top and glue tesserae on the part of the table directly in front of them. The drawings were the sketches made at the zoo but frequently the tesserae landed in positions that suggested other animals—or some not yet dreamed of. The words were put in by one member of the group who moved around the table when necessary.

In order to keep the individual contributions to the design from getting lost in the great variety, a pale grey color was used for the background. The animals and flowers were made in white with small bits of color for outlines or accents. Of course, some students couldn't resist using larger areas of bright colors for some of the butterflies for example. This happened just often enough to keep the pre-determined color plan from becoming mechanical and boring.

Regarding the materials, the tesserae which we have mentioned are the little pieces that make up a mosaic. They may be imported, such as Venetian glass, or purchased locally. They may be hand-made by rolling out clay, glazing it, cutting into small pieces, then firing. Tesserae may also be made of scrap glass melted in the kiln and broken up or used unmelted. Jewelry, buttons, or other small objects may also be used.

For the base, 5/8-inch plywood is thick enough and heavy enough for any mosaic up to 30 or 40 square feet. To attach the tesserae to the plywood you can use either a cement such as Magnesite (available from the Hill Bros. Chemical Co., Los Angeles) or other cements, or you can use a glue or other adhesive. If the cement is used, chicken wire should be nailed to the surface of the board to give a good surface to hold to.

When people of a variety of ages work on one table there is bound to be an uneven surface. The charm of the group design, however, will easily compensate for the lack of finish. A mosaic table top is usually not very pleasant to touch anyway even when made by a master technician. Those shown here can work very nicely in the garden or patio.



A CLASSROOM GROUP PROJECT

Making a wall panel will probably give a group a more lasting satisfaction than tables - as tables are meant to be covered at least partially with books, dishes, etc.

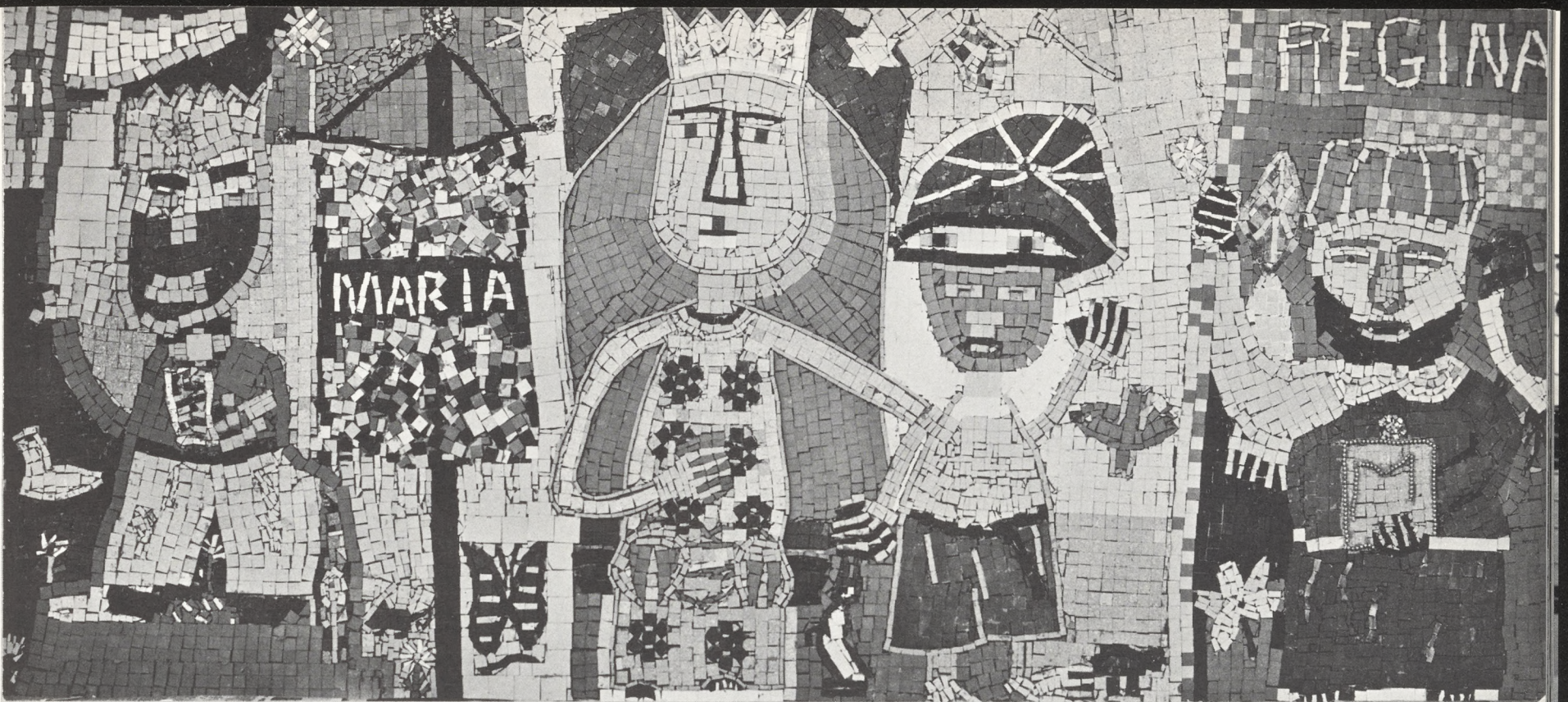


"The Last Supper" is a ten foot mosaic of violet painted pebbles and linoleum scraps made by Sister Mary Irene's first grade students. The children made an effective halo for Christ out of discarded jewelry.

A HOME GROUP PROJECT

This photograph shows the Werts Family in the first week of their mosaic, "Queenship of Mary Most Holy". It took about six weeks of television-time to complete the mosaic. Since the mosaic had to be worked in a vertical position Miracle Adhesive was used as it holds instantly.





"Queenship of Mary Most Holy", an 8 foot mosaic made by the Dr. Francis Werts Family in honor of the new Feast Day. Domestic unglazed tile was fastened to plywood with Miracle Adhesive.

Ann age 13 made the king on the right
 Mary age 6 made the king on the left
 Eric age 11 made Mary Queen of Heaven
 Mark age 9 made the Christ Child

Everyone, including Mother and Father, made a star and a flower or animal to symbolize Mary's Queenship of Heaven and Earth.

15





Louise Nimmo

Epiphany Panel 25x37



A 16mm film and three film strips are available¹⁷ which show the mosaic work at Immaculate Heart College in color. Write to International Film Bureau, 332 South Michigan, Chicago 4, Illinois Illinois for
further information concerning the films.

It is a good idea to make a collage rather than a drawing as a preliminary study for a mosaic. Sometimes interesting things happen to the shapes as you tear and paste them. Choose a news photograph from a magazine or newspaper. Tear and paste forms which you discover in the photograph. Sometimes outline the shapes with the torn strips; sometimes paste solid areas. It is wise to work consistently across the page without skipping any shape. Remember that the shapes between objects and people are as important as the shapes of objects and people. Work small--- 6x9 or so. Make several collages. Avoid putting in the details. Study your finished collage, turning it every which way. Work until you are satisfied with the look of one of them--- as a page, not as a picture. Too many of us have preconceived notions of what a picture should look like that do not measure up to the truth. So even if you think you know all the answers try to forget them. Try to look at your collage as a curious something in itself--- not a stand-in for something else.... Well, after all this, if your collage happens to remind you of a favorite subject matter--- just add the details. In Louise Nimmo's collage on the opposite page, the arms, legs, and faces were added in order to have a Christmas theme. The collage was then photographed and the colored slide was projected and traced on the plywood panel. This method of transferring your preliminary study to the panel insures your starting with the same pleasant space relationships that you found in your collage. May we warn you not to think ahead to the appearance of your finished mosaic. Make your collages as if you were playing--- the same serious way that children play. This way you will have a gambling chance of producing a "delightful" page instead of a DE-SIGNED page--- than which there is nothing more boring.

Frances de Silveira

Madonna and Child

MOSAIC EXPERIMENTS (2 IFB 187 color) 20min.
Rental \$12.50. Sale \$195—The newly re-discovered art of mosaic provides opportunity for the widest means of creative expression, and in this new film, the possibilities of the mosaic medium are described and demonstrated. Not merely a "how-to-do-it" film, it deals not only with the techniques and basic elements, such as Smalti, Tesserae, and Blenko glass, but explores the creative aspects as, in the hands of youngsters, college students, and adults, the experience of creating is demonstrated and shared.

Stressing the possibilities of using new and unusual structural elements, such as bathroom tile, broken bottle glass, buttons, pebbles, and stones, the film also points out how commercially available elements can be used in new ways.

In addition to the structural devices employed in mosaic making, we see how texture and design are an integral part of the medium, and also how difficult and rare mosaic sculpture is made.

Logical and clear in its development, MOSAIC EXPERIMENTS both demonstrates and motivates, and is highly recommended for classroom and adult use from the intermediate grades up. Produced for International Film Bureau by Visual Education films. Directed and photographed by Robert Longini. Subject consultant, Sister Magdalen Mary, I.H.M., Chairman, Art Department, Immaculate Heart College, Los Angeles.

This film correlates well with a series of filmstrips also produced at the Immaculate Heart College. MOSAICS FOR ALL, a series of three filmstrips in color is available from International Film Bureau at \$6 per filmstrip, \$18 for the set.

- I. Easy ways—inexpensive ways.
- II. Greater richness through variety in tesserae and cements.
- III. New experiments with melted bottle glass.



IT IS EASY TO FIND THE MATERIALS AND TOOLS

All you need is a plywood panel, some kind of glue, or cement, a tile cutter, and some small pieces of tile or glass. The following pages treat of these things in more detail. These pages are limited to ways and means used at Immaculate Heart College in the last few years. Consider these ideas merely as starting points for your own experiments.



Detail from "Christ on Calvary" by Richard Anderson



Frank Winiarski, "Man of Sorrows"

On the following pages
you will find out how
to make mosaics with:

Tesserae purchased at home

Tesserae purchased abroad

Tesserae found just anywhere

Tesserae made from broken bottles

Tesserae made from clay

Wilhold Glue

Duco Transparent Cement

Miracle Adhesive

Magnesite

TESSERAE MAY BE PURCHASED AT HOME

Each little piece in a mosaic is called a tessera from the Latin for square piece.

The plural is tesserae, pronounced tesseree.

The process of making a mosaic is called

tesselating. Just as a painter paints, so,

as a mosaic-maker, you will tessellate or

spend your time tesselating. But it is not

neecessary to say so in just those words.

It would be more advisable not to call

what you are doing anything in particular. It just may not be.



Unglazed domestic tile sells for about \$1.50 per pound. It is available in many cities in about thirty muted colors. This tile is made of high fire clay. As such, it is more difficult to cut than the more frequently used Venetian Glass.

Tile cutters may be purchased for as low as \$3. It takes a great deal of pressure to CUT the tile. It is easier to NICK the edge of the tile with the tool. The tile then splits the rest of the way.



Alfred Schrader, "The Travelers"

EITHER THE SMALL UNGLAZED NON-POROUS KITCHEN TILE

A reliable source for domestic or imported tesserae may be located by consulting the telephone book or a local architect or contractor.



Eileen Mills, "Martha and Mary", mosaic of unglazed domestic tile

All the mosaics in this book were made in the direct method or right-side-up.

Your public library will have books by Louisa Jenkins and by Joseph Young both of which cover the indirect method in detail.

The mosaics on these two pages vary in height from two feet (Mills') to about seven feet (Raftery's). A unit of measure to use to gauge the actual size of these mosaics is the $\frac{3}{4}$ inch square tile seen, uncut, here and there, in each mosaic. The larger the actual mosaic the greater is the reduction.

An essential difference between a painting and a mosaic lies in their respective responses to light. A painting uses light as a means to an end--so that the observer may see. When light becomes active over the surface of a painting, it disintegrates it as far as the observer is concerned.



Frank Lafleur, "St. Francis Xavier"

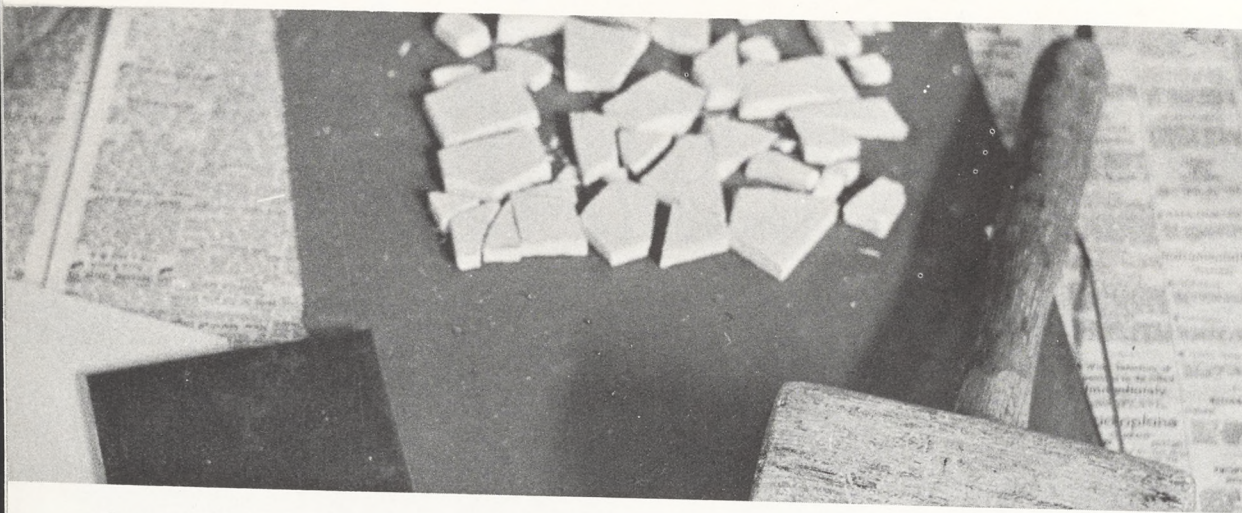
Peggy Kellogg Raftery, "Good Shepherd"



Ita Winiarski, "Virgin Most Sorrowful"



However, in a mosaic, light is one of the essential and continually active elements. The mosaic-maker controls the light in such a way that it makes, not breaks the design. This use of light was understood in Byzantine times, lost in the Renaissance when the emphasis became more painterly, and has not yet been fully REAL-ized in our own times.



Break the tile by crushing it between two pieces of cardboard or layers of newspapers with a hammer or mallet.

Large pieces of glazed tile used as tesserae do a dazzling job of cooperating with light. The glitter can go so far as to destroy the design. However, if restraint is used in tilting the tesserae, a play of light may be achieved which will enhance rather than destroy the design.

"The Fourth of July", a neighborhood project by children, ages six to eleven, under the direction of college student Toni Ford. Wilhold Glue was used. The mosaic was later grouted with MAGNESITE. (To grout means to fill in the cracks left between tesserae)





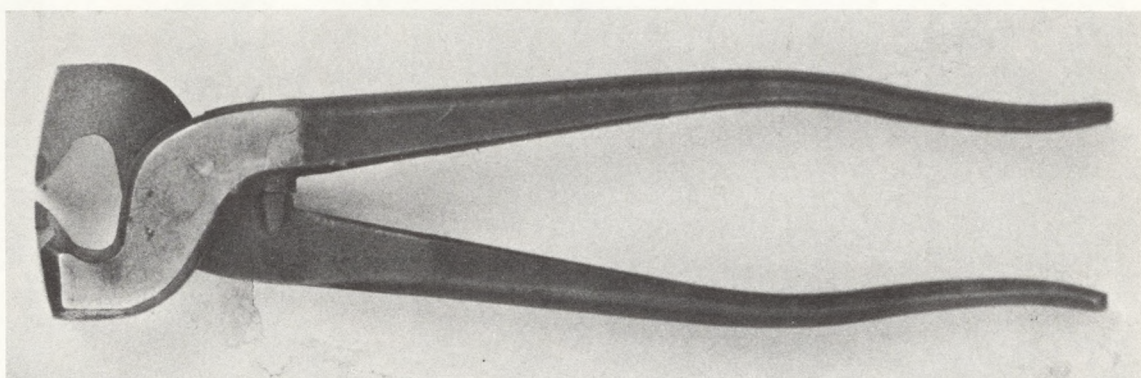
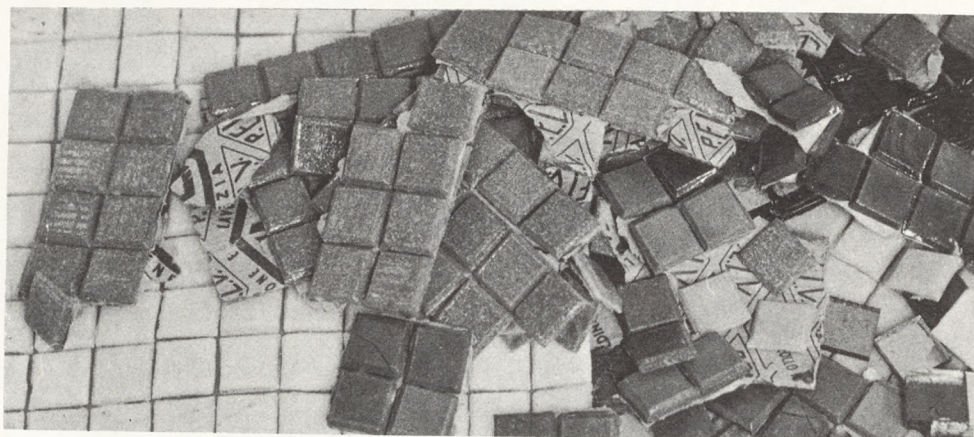
"Flight into Egypt" by Betty Henderson. Glazed commercial tile with some hand-made clay tesserae set in MAGNESITE.

The standard 4 inch glazed tiles used in kitchens and bathrooms prove as expensive in the long run as imported tesserae. But they can frequently be picked up as left-overs, free of charge, on new building sites.

The safest way to break the tile is to place it between two pieces of cardboard and crush it with a mallet or hammer.

The fact that the amateur mosaic-maker is limited to the two or three colors he can find around new building sites is more often than not an advantage. One of the greatest handicaps for those who purchase imported tesserae is the hundreds of colors available. It takes a great deal of experience to handle a large number of colors without having them cancel each other.

Venetian Glass is usually sold fastened wrong side (beveled side) up to paper in approximately one foot squares. The paper may be removed by soaking the sheet in water for a few minutes.



Tile cutters, available in some hardware stores, range in price from \$2 to \$9



"Angel with Harp" by Betty Henderson '58

The imported glass tesserae called SMALTI is like that used in the old Byzantine mosaics. It is about three times as expensive as the flat, machine-pressed VENETIAN GLASS. The SMALTI is hand-chiseled and reflects the light in a less mechanical way. There are no examples of SMALTI used by the students--- due to expense.

That was true in 1958...But today we do use smalti (sparingly)

Consult a local architect or contractor for local sources of Venetian Glass.
Cost: from about \$1.50 to \$5.00 per sq.ft. (Gold and Silver: \$12 to \$15)

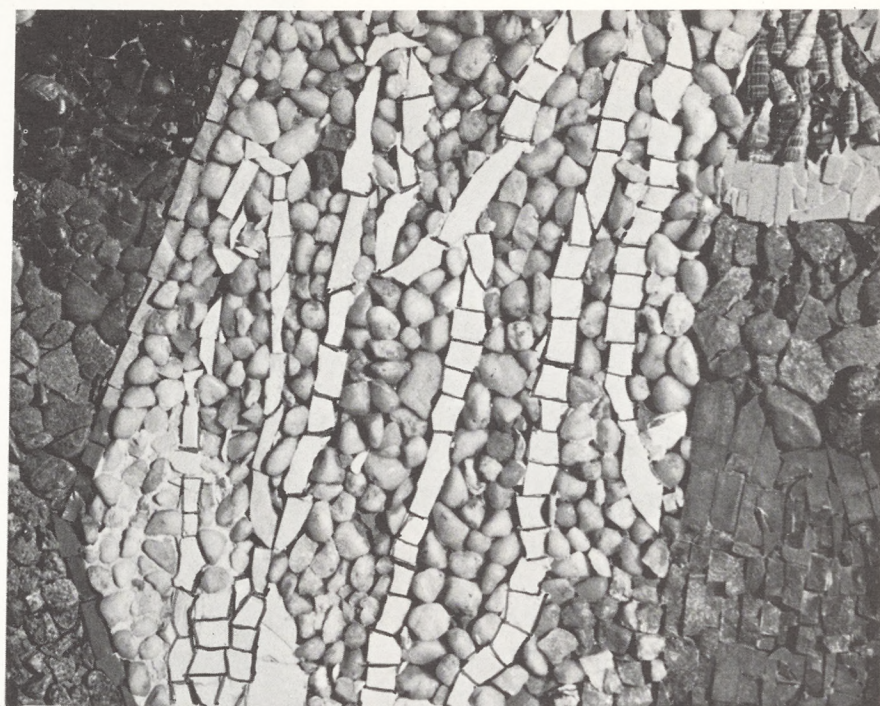
The design for "The Prophet" was planned on the silk screen. The drawing was printed in black on a number of collages made by tearing colors from magazine pages and pasting them together. A choice was made from the many different results. A color slide of it was projected on the large plywood panel and outlined with ink. In this mosaic most of the decisions were made on the smaller study. MIRACLE ADHESIVE was used. The mosaic was later grouted.

Ruth Blum, "The Prophet"



TESSERAE MAY BE FOUND JUST ANYWHERE

Virginia Werts, "St. Joan of Arc"
Unglazed domestic tile and pebbles



Beads, buttons, jewelry, etc. may be used effectively as tesserae.



Detail by Fred Mason showing the use of the hand painted flower sections from broken majolica



Note how the Magnesite which rises between the pieces of broken window glass to hold them in place also enriches the design.



Sister Marie Damian, S.S.N.D., "Virgin Mary", showing the use of purchased, made, and "found" tesserae set in Magnesite. Note the use of large, free areas of Magnesite in various colors.

TESSERAE MAY BE MADE BY MELTING BROKEN BOTTLES

Tesserae may be made of bottle glass, broken window panes, glass beads, marbles, etc. The scrap glass may be broken into small pieces and used as is.



However, if a kiln is available, the glass may be



Broken
glass
before
firing;

melted. Rich and unusual depths and textures may



after
firing.

be achieved by firing several layers of glass together

The kiln shelves should be well coated with kiln wash before loading them with the glass. If the shelves are scraped clean each time before coating them with fresh kiln wash, the melted glass will have no kiln wash adhering to its under side. This is necessary only when transparent or translucent mosaics (windows) are being made. In fact, it is desirable to retain the kiln wash on the back of the melted glass as the glass without a backing loses its color when set in dark Magnesite or fastened with dark adhesives.

It is advisable to build a wall of clay, $\frac{1}{2}$ inch high near the edge of the shelf. This will prevent the glass from flowing off the shelf during the firing. The glass may be piled an inch or so higher than the wall as it settles down when it melts.

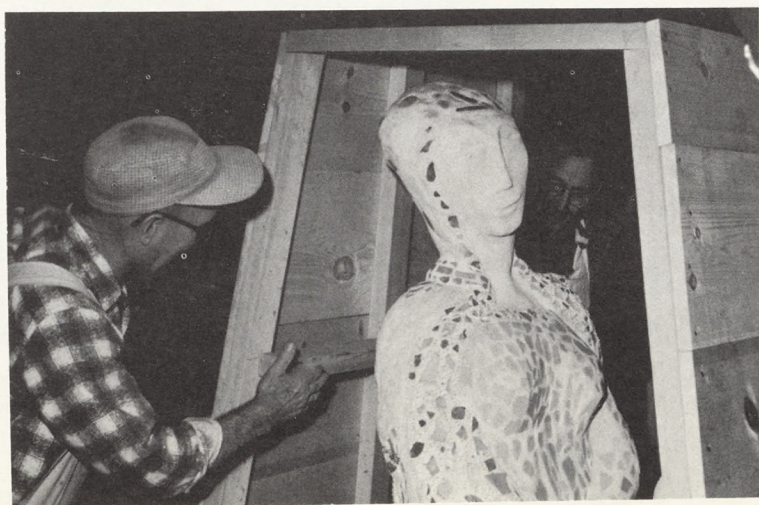
Coke bottles fired to cone 09 yield a frosty pale gray-green glass; fired to cone 05 the glass becomes transparent.

Milk of Magnesia bottles melt into a rare blue of varying lights depending on the thickness achieved in the firing process.

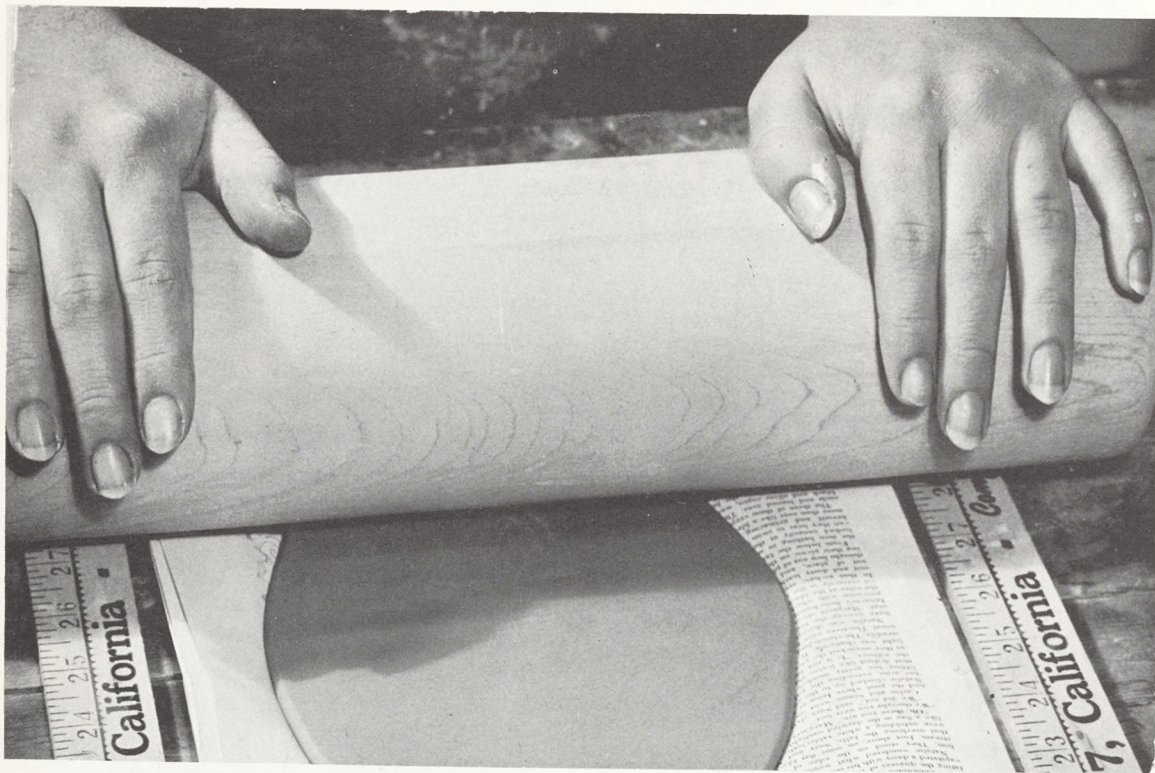
Cooling the kiln slowly prevents shattering of the glass slabs. However, since in most cases the glass will be broken or cut into small pieces, there is no problem involved.



Alice Leonard made this "Madonna and Child" during the 1958 Summer Workshop. It is now in the traveling exhibition.



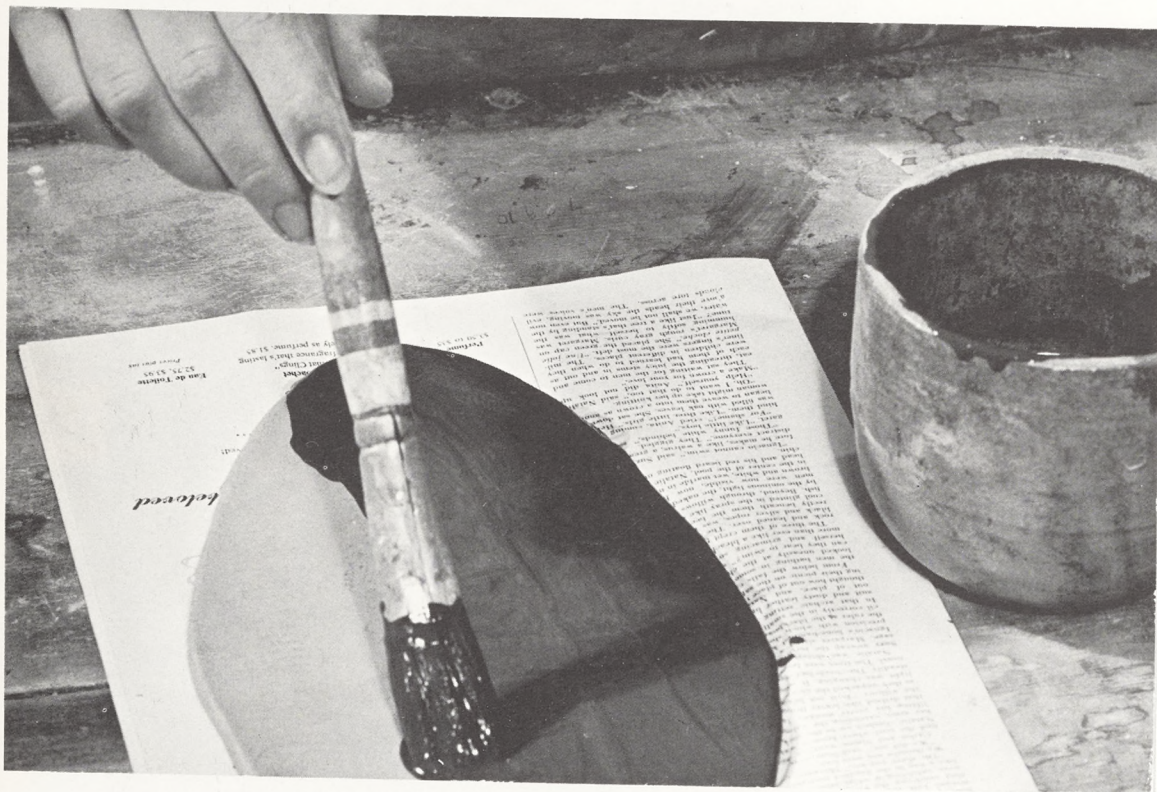
TESSERAE MAY BE MADE FROM CLAY IF YOU HAVE A KILN



TESSERAE

may be made
of low fire
clay.

The glazed slabs
may be cut into
a variety of easily
controlled shapes
before firing.



Some of the strips
may be left long.
It is time-saving
to load the kiln
with long strips
rather than
with small pieces



These long strips
may be cut with
tile cutters
after firing.
The pieces cut
after firing
are less mechanical
looking than those
cut before firing.

EACH KIND OF TESSERA HAS ITS OWN CHARACTERISTICS

Handmade tesserae reflects light more subtly than the machine-flattened surfaces of the commercial tile. Note the difference between the two mosaics

shown
on
this
page



Detail from "Lady of the Rosary"
by Nina Va Ingle
Handmade clay tesserae



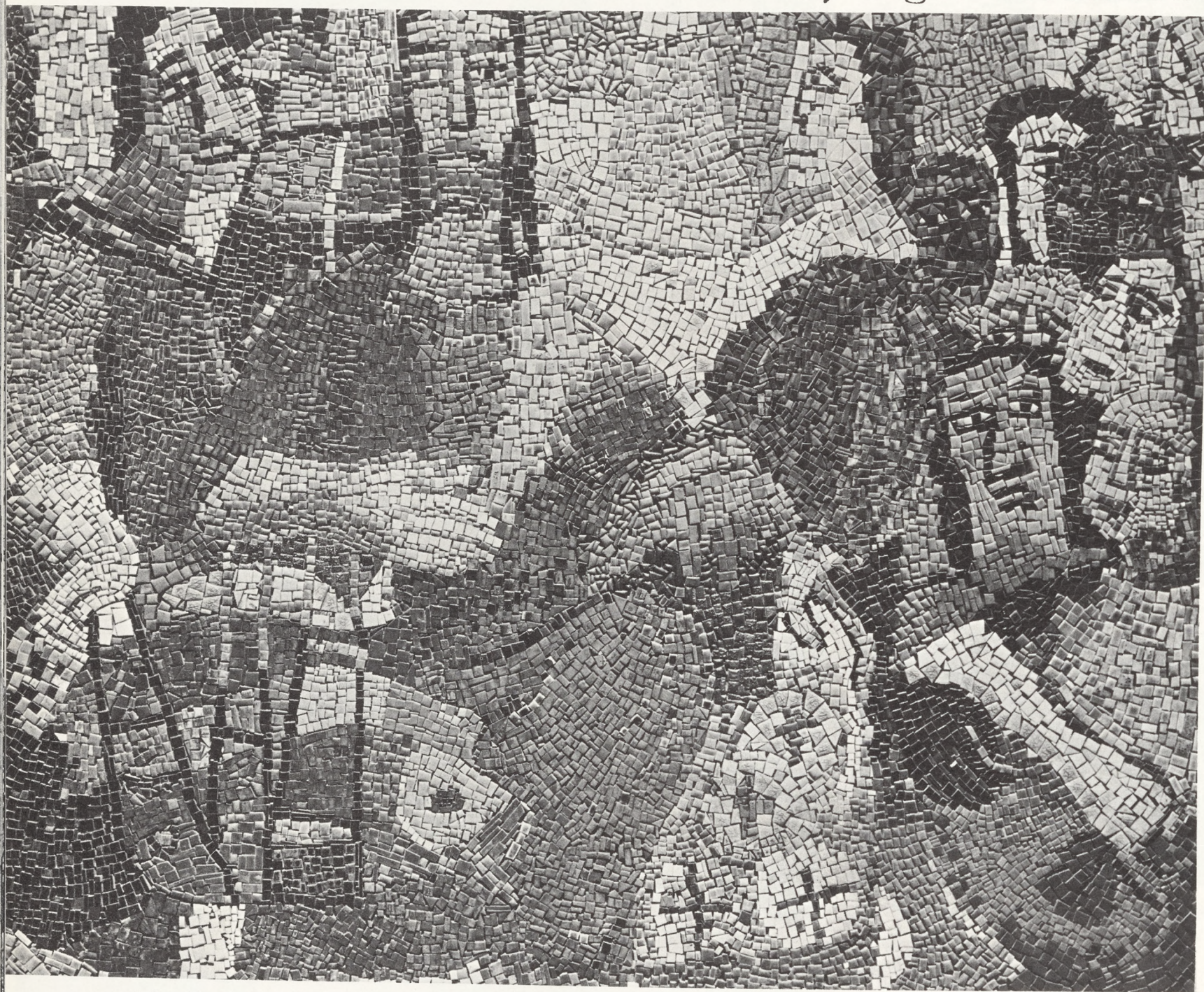
Detail by Beatrice Stuart
Note the structural quality achieved by
changing the direction of the lines of
handmade tesserae. Some were cut long
to emphasize changes in direction.



Detail from "Queen of the Rosary"
by Rosalia Aguado Aboitiz
Unglazed domestic tile

Sometimes it adds interest to use a large glass slab just as it comes out of the kiln, without breaking it into small tesserae. These large slabs often show variations due to changes in thickness of the same color of glass, or as the result of firing several different colors together. However, it is advisable to limit the use of variegated or mottled tesserae. If too many of the tesserae have color changes within their small areas, it tends to camouflage the characteristic "piece-y" texture of the mosaic. (See "The Shepherd" on page 34)

An advantage of handmade tesserae is the color quality achieved by glazing and reglazing. A reproduction cannot show this, not even a color one. The color in some books on mosaics is lovely in a printer's-ink-on-paper way. But the color of mosaics is the three dimensional, light-activated color of glass.



Ada Korsakaite, "The Multiplication of the Loaves and Fishes". This was the first mosaic completed at Immaculate Heart College...1951-1952...

"Praise the Lord All Creatures"...two mosaics completed this summer by Gail Holliday → 1963....Our earliest and latest mosaics face each other on these two pages... Changes automatically happen in the searching for answers

Ada made these Stations of the Cross in 1954 after she graduated from I.H.C.





TESSERAE

OF VARIOUS KINDS

MAY BE USED

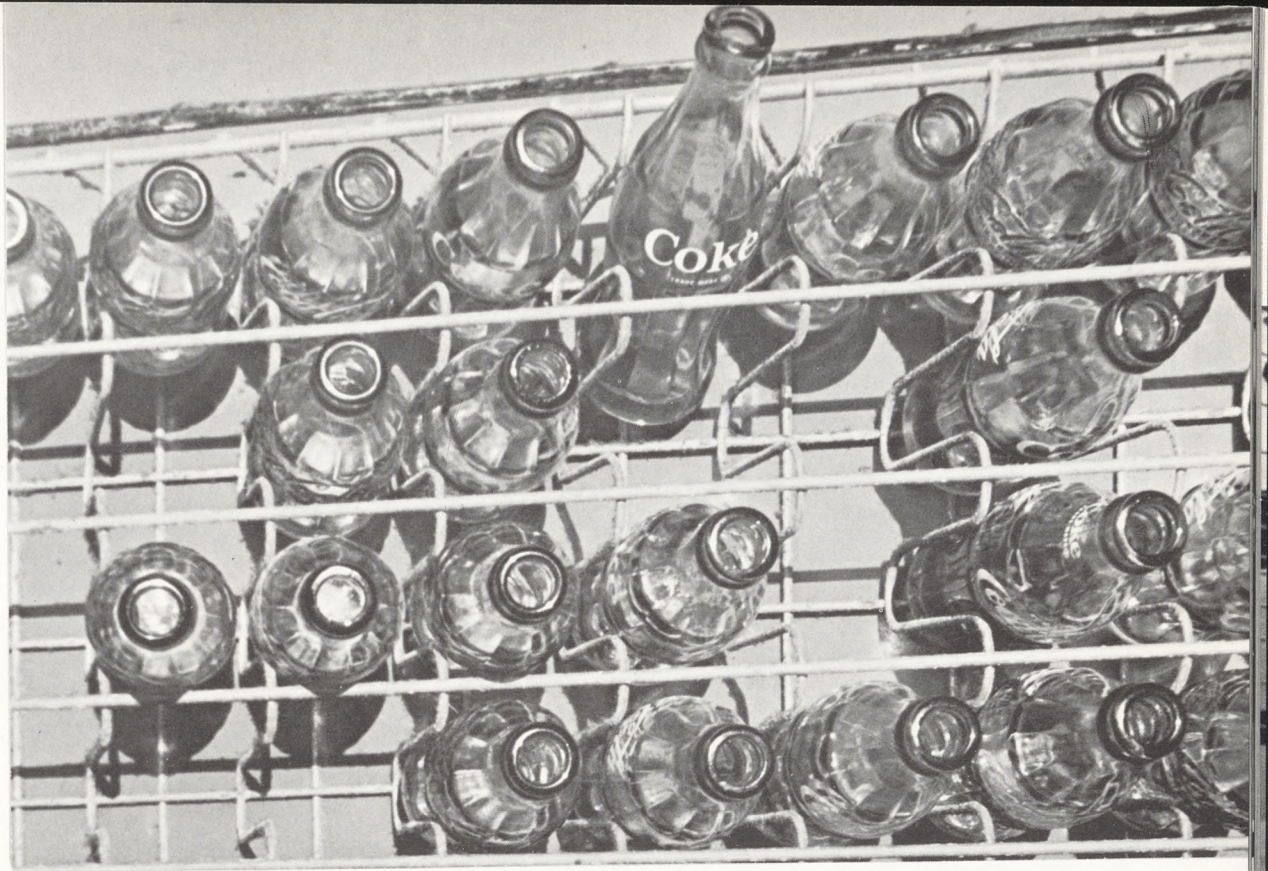


Detail by Phyllis Novins

Note the pattern achieved by contrasting the long pieces of opaque kitchen tile with the frosty chunks of melted coke-bottle-glass.



Eileen Mills, "The Shepherd" (Note the use of large slabs of glass)



The Beast was formed of pieces of frosty jade-colored glass made by melting the bottles...missing above...in a kiln fired to cone 08.

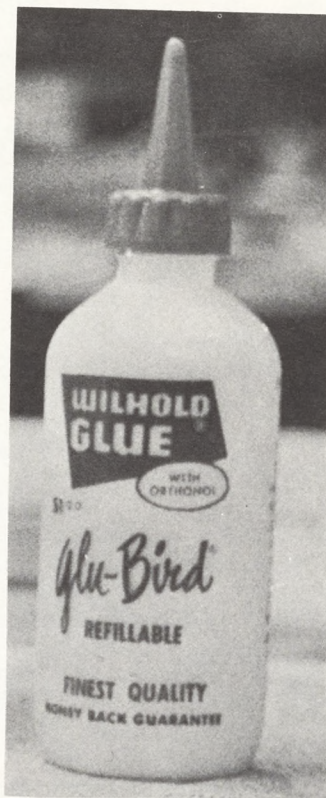
Eileen Mills, "Justice of Solomon"
 "Beauty and the Beast" by Ruth Hinton



WILHOLD GLUE IS EASILY AVAILABLE

WILHOLD GLUE is very "handy" for children. It is best to cover the plywood with a coat of WILHOLD, back, front, and edges, the day before starting the mosaic. This will prevent warping. It will also fasten the tesserae more permanently.

First Graders (age 6) under the direction of their teacher, Sister Mary Patrice, I.H.M. made this "Crucifixion" from pieces of kitchen tile and linoleum glued to heavy cardboard with WILHOLD.



The handy Glu-Bird dispensers may be refilled from five gallon drums of WILHOLD GLUE. These may be purchased at lumber yards for much less than the small dispenser rate.

WILHOLD GLUE is also handy for those adults who like to make mosaic tables.



The Harmon Stevens family and neighborhood children (ages 7 to 11) made this six foot mosaic, "Praise the Lord All Ye His Creatures".



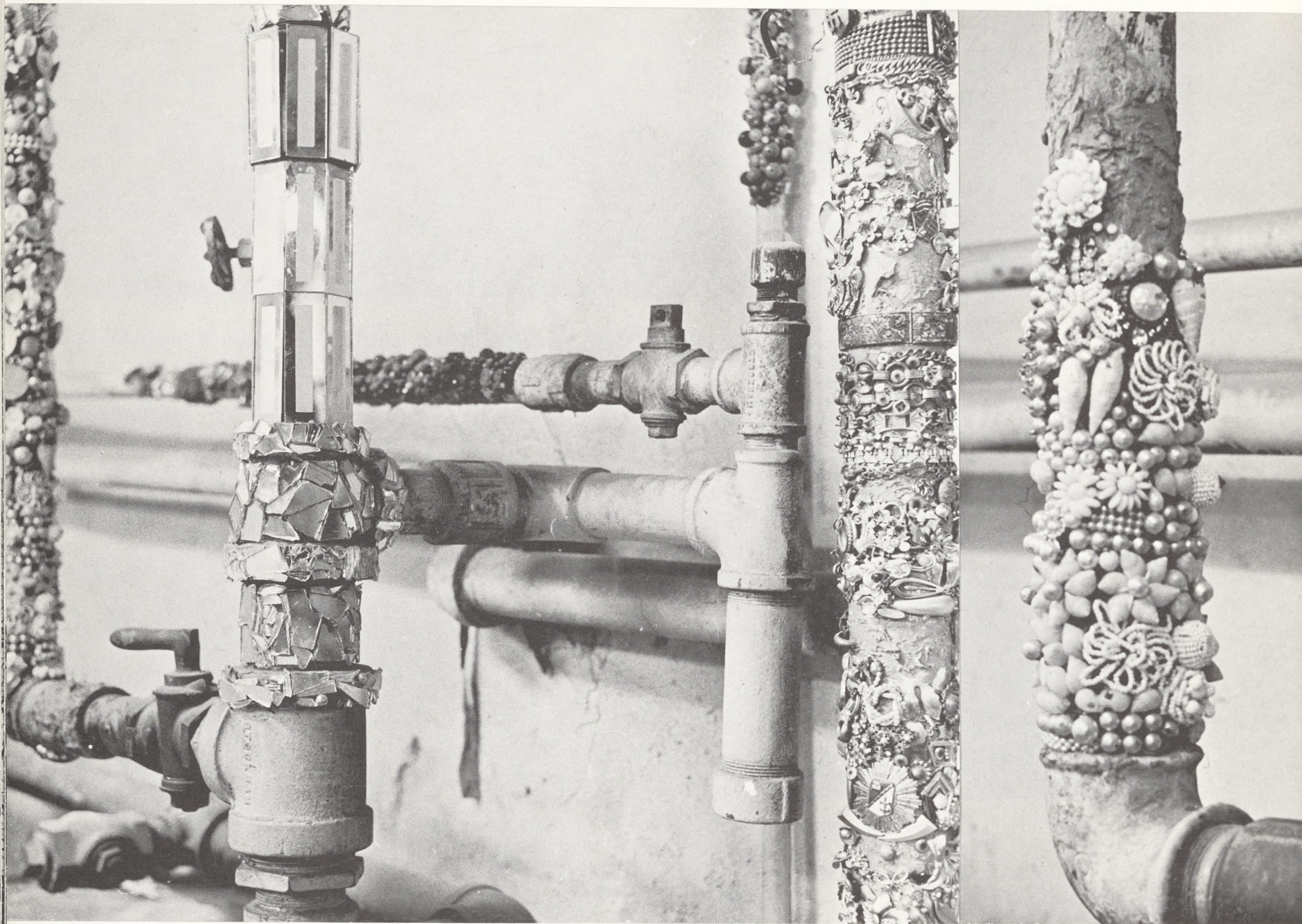
These two photographs show the change that ten year old Margaret Stevens made after taking a trip to the zoo. Her first research efforts had been guided by the CAMEL CIGARETTES advertisement.



Detail from mosaic shown above. Venetian Glass and a few beads were fastened to a plywood panel with WILHOLD GLUE.



ALSO DUCO TRANSPARENT CEMENT AND MIRACLE ADHESIVE



These are the pipes in the old boiler room which is serving, more or less temporarily, as the Mosaic Studio at Immaculate Heart College.

ADVANTAGE: MIRACLE ADHESIVE HOLDS INSTANTLY

ADVANTAGE: DUCO CEMENT IS TRANSPARENT

ADVANTAGE: WILHOLD GLUE IS "HANDY"



This method of making a stained glass window is suggested for use in small parish churches. Families or neighborhood groups could each make a window in a frame designed by the architect to fasten quickly in place. These could be considered votive offerings to be replaced from time to time as new windows are completed by other families. The windows, after being removed from the church, could be installed in the home as room-dividers or on porches.

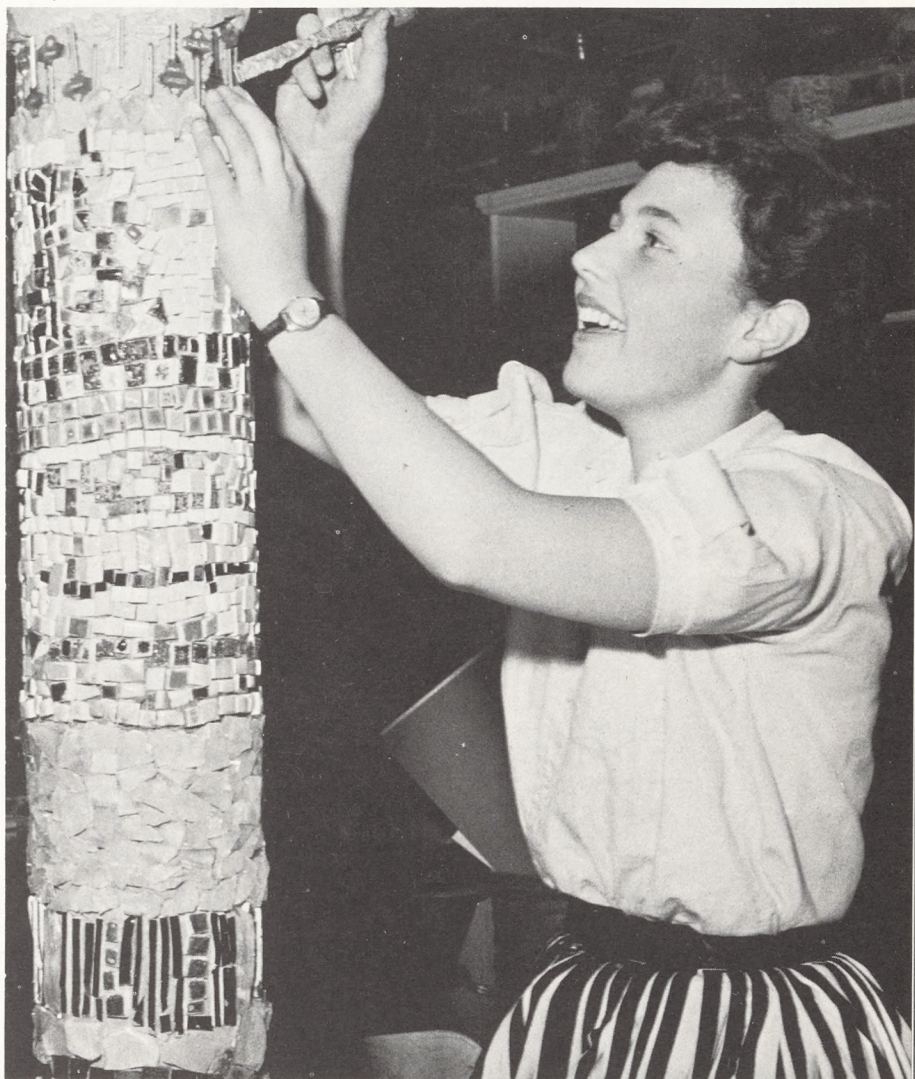
AN IMPORTANT WARNING: Do not allow one person to design or control the design for the group. The design should unfold as the group works together.

MIRACLE ADHESIVE is used to fasten tesserae to vertical surfaces. It holds the tesserae in place without danger of sliding--even before the adhesive has set. (about \$2.50 a qt.)



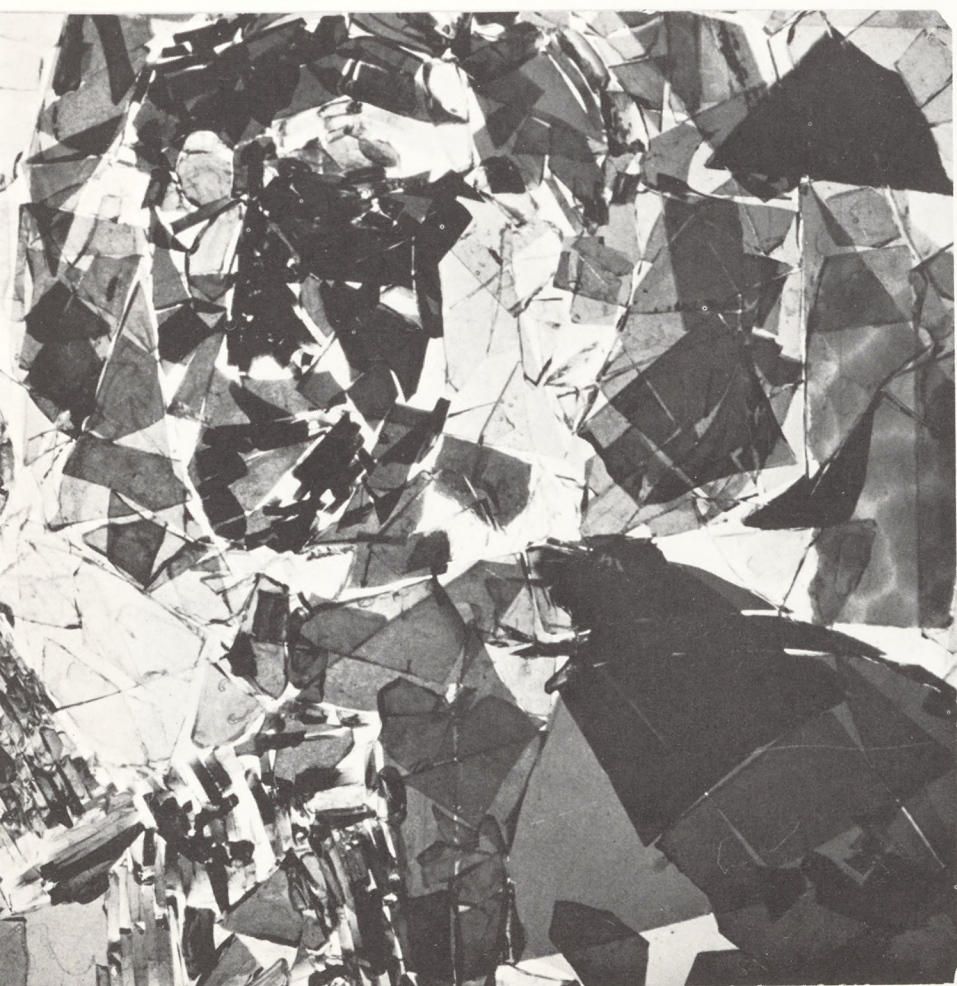
Phyllis Novins at work on one of the pipes

DUCO CEMENT is used to fasten glass to glass. It is transparent. This cement is also helpful in making corrections in finished mosaics. Instead of using a chisel to remove the area, glass may be fastened with DUCO TRANSPARENT CEMENT on top of the offending section. The three



dimensional effect can, and sometimes does, make the mosaic more beautiful * cost: about 35¢ per tube

Detail from mosaic stained glass window by Patricia Martell. Scraps of stained glass and broken colored bottles were fastened to a large piece of plate glass with DUCO CEMENT. The whole window was then covered with a piece of heavy service glass and framed. About ten tubes of DUCO were used. In purchasing plate glass ask for pieces with flaws or scratches. They sell at about half price. Much colored glass may be found in throw-away piles outside stained glass window factories-----or at the city dump.



(not always, though)



MAGNESITE is short for
MAGNESIUM OXYCHLORIDE CEMENT.

The gauging solution is
22 degrees Baume MAGNESIUM CHLORIDE.

MAGNESITE was originally known as
SORRELL CEMENT and also as WOODSTONE.

For information concerning local sources
consult your local chemical supply houses

Hill Brothers Chemical Supplies is our local source

with offices in City of Industry, (Los Angeles), California...

San Diego, California...Phoenix, Arizona

Cost:: about \$5.61 cwt. Natural Hiola

Trowel Finish

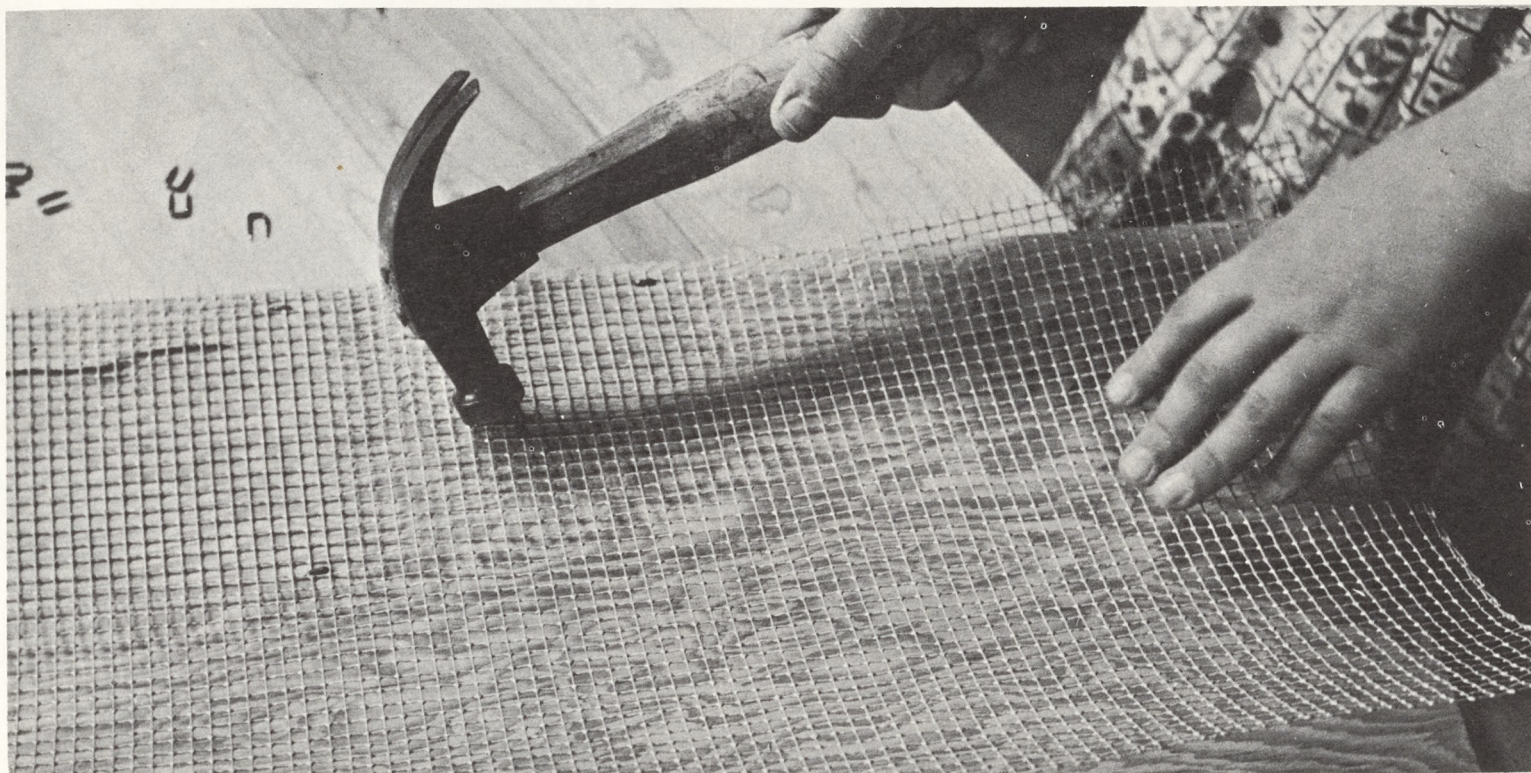
Magnesite Mix

\$2.00 per 5 gallon can of

Magnesium Chloride

Solution 22 degrees Baume

20¢ to \$2.00 per pound alkali-proof cement colors



CHICKEN WIRE or hardware cloth should be fastened with brads placed all over the board, three or four inches apart.

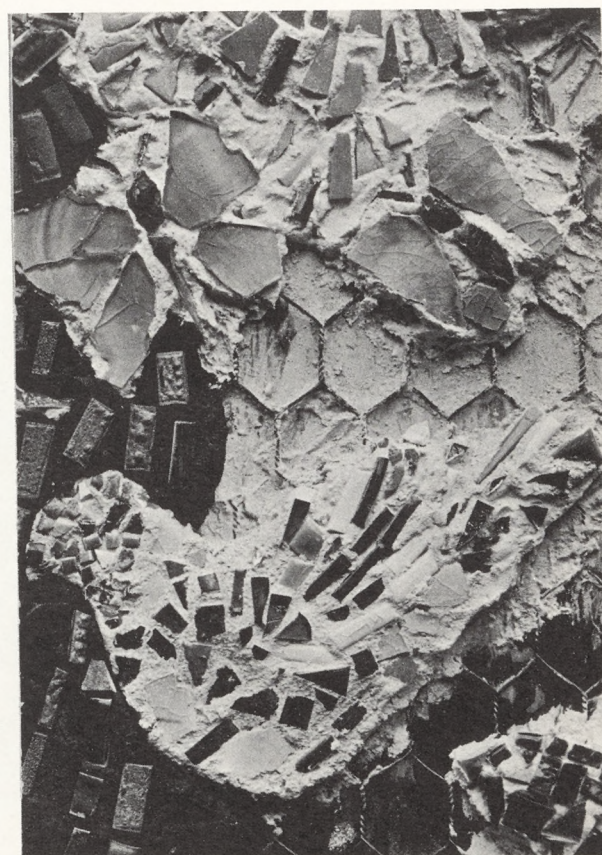
CHICKEN WIRE is necessary only when a heavy cement such as MAGNESITE is used.

5/8 inch plywood, "good on one side", is heavy enough for a mosaic measuring 16 sq.ft.

ALUMINUM STRIPPING from SEARS ROEBUCK may be used to finish the edge of the mosaic.



Paul Tucker fastens aluminum stripping to the edge of his mosaic.



Detail by Roberta Ellenberger showing the use of the wire.

Spread the paste over a small area. Press the tesserae in deeply enough to cover the edges of each piece.

MAGNESITE sets up more or less quickly, depending upon how much CHLORIDE is used. MAGNESITE will crack if the tesserae are forced in after it has begun to set.

MAGNESITE cannot be kept in a working condition for much longer than an hour after mixing.



Detail by Sister Monica, S.S.J.C.

It is safest to keep the MAGNESITE close in color and/or value to the tesserae being used for the particular area. e.g. dark green tesserae may be used or set in dark green or gray MAGNESITE---or in dark red; light blue tesserae may be set in white or light gray or pale yellow MAGNESITE. However, a strong contrast can be used very effectively. e.g. white tesserae in black MAGNESITE

If, after the mosaic is finished, it is desired to darken the color it may be stained with a mixture of the CHLORIDE and the COLORANT.



Sister Monica S.S.J.C., "Woman Behold Thy Son"

ADVANTAGE: MAGNESITE



Detail by Marguerite Ecker

ALLOWS TESSERAE TO BE TILTED
IN A VARIETY OF DIRECTIONS
THE BETTER TO REFLECT LIGHT

OFFERS A TRANSITION FOR
TESSERAE OF VARYING THICKNESSES

ALLOWS FOR A LOW RELIEF
QUALITY IF DESIRED

MAGNESITE should be stored in a dry place.
Not more than a year's supply should be
ordered at one time as it deteriorates.

For a 6x4 foot mosaic 75 pounds of MAGNESITE
 5 gallons of CHLORIDE

MAGNESITE is reasonably waterproof, after
it sets. It is ordinarily used for outdoor
stairways. (It would deteriorate if sub-
merged for 36 hours)

43

Information concerning MAGNESITE was obtained from
Hill Brothers Chemicals through the courtesy of
Michael O'Mara and George Zelif.

In working with MAGNESITE it is
advisable to use "throw-away" cups
and mixers.

Pour a half cup full of the
MAGNESIUM CHLORIDE. Stir in enough
MAGNESITE to make a stiff paste.

Color the MAGNESITE by stirring in
a very small amount of the alkali-
proof color desired. It dries
slightly lighter than it appears
when first mixed. Avoid using inks
and other colorants as they are
fugitive.

MAGNESITE HAS HIGH DECORATIVE POTENTIAL

MAGNESITE is not just a means to fasten the tesserae to the plywood. It may be used as an essential feature of the mosaic itself. Notice the various ways it may be used to enrich the surface as it rises between the tesserae. MAGNESITE may be removed from the surface of the mosaic with a water-wet sponge three hours later.



If the MAGNESITE hardens too quickly a commercial tile cleaner may be used for removing the excess.

Lynn Clerou

Manifestation Panel 29x61



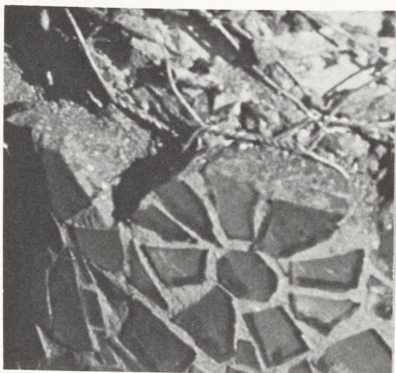
Sometimes it is desirable to retain the MAGNESITE ridges that rise between the tesserae----- either to vary the texture of certain areas, or to make more secure the glass, beads, or other highly polished pieces used as tesserae.



Sister Marie Damian, S.S.N.D., "Madonna and Child"



Joan Gabriel's mosaic sculpture is the one pictured on these pages. She is here shown grouting a mosaic table with Magnesite.



Detail by Fred Mason showing thickness of Magnesite necessary when working on a paper foundation.

Unless an adequate armature is provided (papier mache is not adequate), it is advisable to have all parts firmly attached to the main bulk of the sculpture. Extended parts, such as outstretched arms, are too heavy to support themselves.

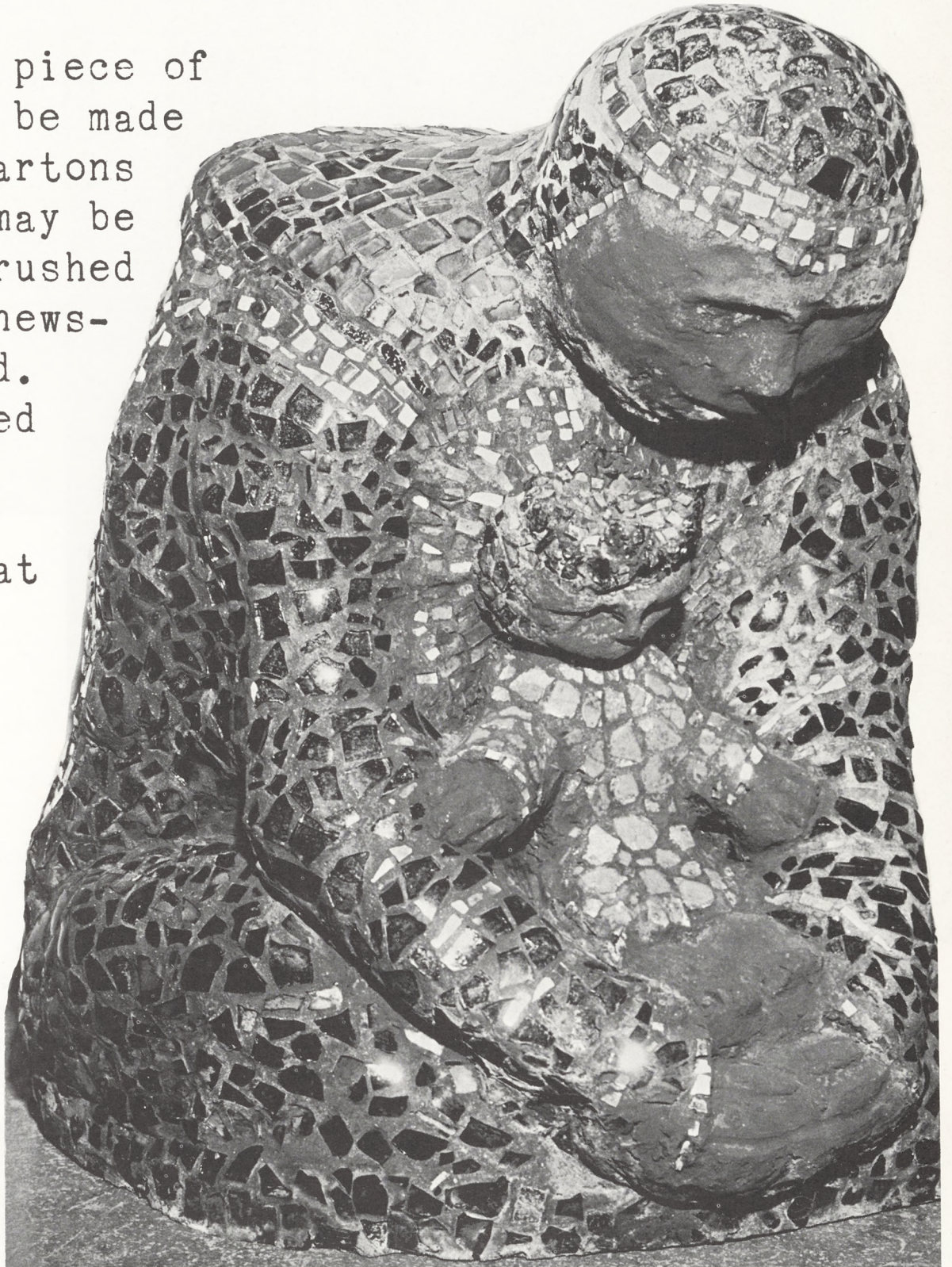


TRY A THREE-DIMENSIONAL MOSAIC --- MOSAIC SCULPTURE

The foundation for a piece of mosaic sculpture may be made by tying cardboard cartons together. The shape may be completed by tying crushed or rolled pieces of newspaper wherever needed. This should be covered with three or four layers of newspaper strips dipped in wheat paste (on sale at hardware stores).

When the wheat paste is thoroughly dry, cover the form with chicken wire tied firmly in place.

Begin spreading the Magnesite at the base and work all around it to a height of five or six inches. After pressing in the tesserae allow this band to set before adding another. The Magnesite tends to sag with the weight of the tesserae unless allowed to harden a little at a time. Magnesite needs to be from one to two inches thick in order to hold up its own weight.



Joan Gabriel, "Madonna and Child"

Most of the tesserae on this statue is made of unmelted Ginger Ale bottles. The green glass looks almost black as it is set in black Magnesite.

See page 17 for information concerning film strips and moving picture in color on the mosaic work of Immaculate Heart College



Detail of "Black Madonna"

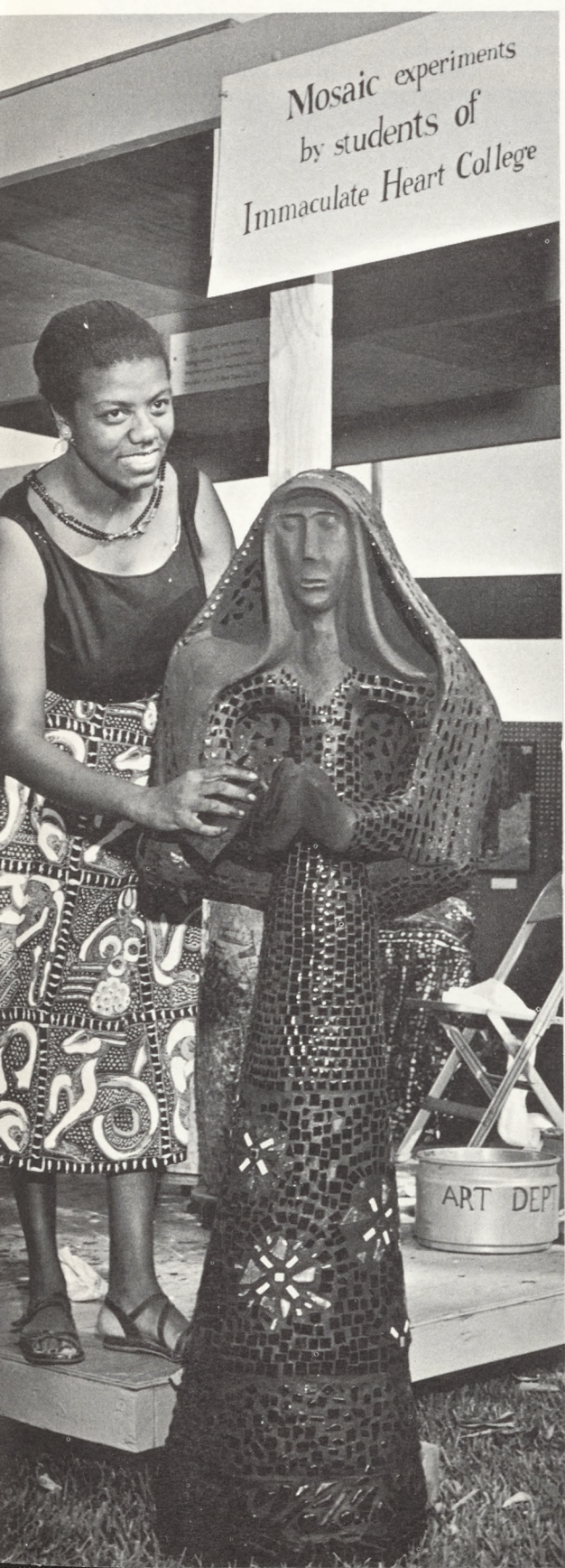
By Velma Bartholomew

Kay Kauzlarich '59 and Tonie Rivera '61 tie crushed newspapers around a broomstick to form a foundation for a mosaic sculpture. They will then cover these bunches of newspaper with several strips of newspaper dipped in wheatpaste. When this is dry they will cover the form with chicken wire which makes a good surface for the cement which will hold the tesserae.





Velma Bartholomew "Black Madonna"



Lynn Cresswell working on "Visitation"



Coke bottles
melted in the kiln
produced most of
the tesserae used
by Fred Mason
on his

"Madonna and Child"

The Evening Tribune today asked Sister Magdalen Mary, I.H.M., chairman of the Immaculate Heart College Art Department, to explain its objectives. Her comments may enable spectators of the show to gain a greater appreciation of the work.

She said: "Our type of religious art, if student pieces can be called art, is actually not modern, except in willingness to search, to make use of the discoveries of our times, to retell the 'ever ancient, ever new truths.' And this is not a really 'modern' characteristic. It is genuinely traditional—the kind of effort that every great art form grew out of.

"Our work might be called Early Renaissance in organization, Byzantine in enrichment, medieval in its Biblical subject matter, Eastern in its two-dimensional, non-materialistic emphasis, and Western in its efforts toward an active apostolate.

"We believe that all art is religious if it is art at all. That is, it is a genuine and deeply felt response to value. Van Gogh's 'Starry Night' is as great a tribute to God, the Creator, as many a solemn hymn and greater by far than the so-called religious art on calendars and in many of our churches.

"We have not chosen a style. The so-called Immaculate Heart style is the result of our way of working. This way is opposed to repeating as dead formulae the forms evolved in other eras. These were valid in their time and their organically arrived at forms are to be respected by us but not faked by us.

"Our way places emphasis on the necessity of approaching problems in a spirit of joy and zest—on the necessity for approaching problems unencumbered with preconceived notions no longer adequate in our times.



Fred Mason

Detail from "Queen of Heaven" by

Sister Mary Aloyse (Chairman of
Immaculate Heart College's Psychology
Department)...made ten years ago
when she could call the midnight hours
her own....



EARL WARREN PARK AUDITORIUM



Santa Barbara Antiques Show

Producer of the show is Helen Pascal of Beverly Hills.

Exhibits by antique dealers and interior designers are featured at the Santa Barbara Decorators and Antique Show opening Thursday and continuing through Oct. 20 at Earl Warren Park Auditorium, Los Positas and Highway 101.

and a special art exhibit features work by students at Immaculate Heart College, Los Angeles.

ARTS AND ARTISTS

By Harriette Van Breton

THE IMMACULATE HEART College student show at the Santa Barbara Decorator and Antique Show in Earl Warren Showgrounds is a fascinating, cheerful adornment. There are two remarkable nuns running this art department, Sister Magdalen Mary and Sister Mary Corita. This show, however, is primarily the output of the students of Sister Magdalen Mary. It consists of a variety of media, mosaic sculptures and wall panels, votive Madonnas, mobiles, oil paintings and of course the colorful serigraphs for which the school has become justly famous.

There is nothing trite about the work from this school and there is nothing pedantic about the teaching methods employed there. They prefer to refer to their student art as "explorations and investigations." They believe that beauty and vitality in art is not necessarily a matter of years of training, but of insight and sensitivity. They put no stumbling blocks in the way of their students, but strive to give them the judgment and techniques which will assist them in the creative act. They demand severe self-discipline and hard work as a necessary adjunct of their teaching.

The show is joyous and a delight to view. The large mosaic statues are simplified forms with the inlay imaginatively and decoratively used. The wall panels are beautifully designed and executed. A number of the oil paintings are prize winners as are some of the 1,000 serigraphs. All of the items are for sale and Santa Barbara is getting an early selection as this show, after closing tonight, is being shipped directly to the IBM Gallery in New York City at 590 Madison Ave., where it will open Dec. 2.

The exhibition is young, vigorous and reflects one of Sister Magdalen Mary's favorite quotations from E. E. Cummings:

"You shall above all things be glad and young, for if you're young whatever life you wear it will become you, and if you are glad whatever's living will yourself become."

Santa Barbara News-Press

Sunday Morning, Oct. 20, 1963

Glass large hunks of which are imbedded in the mosaics on these two pages may be purchased where Blenko glass is sold, or



formed by melting bottles in the kiln. If the glass extends far enough out from the cement to collaborate with the SUN-LIGHT a new

dimension of DE-LIGHT may be added

The “little” that does so much



Demi Hunt of Boston, Massachusettes
Class of 1964, Immaculate Heart College
works on "The Tall Ones"
in the patio of the Art Department

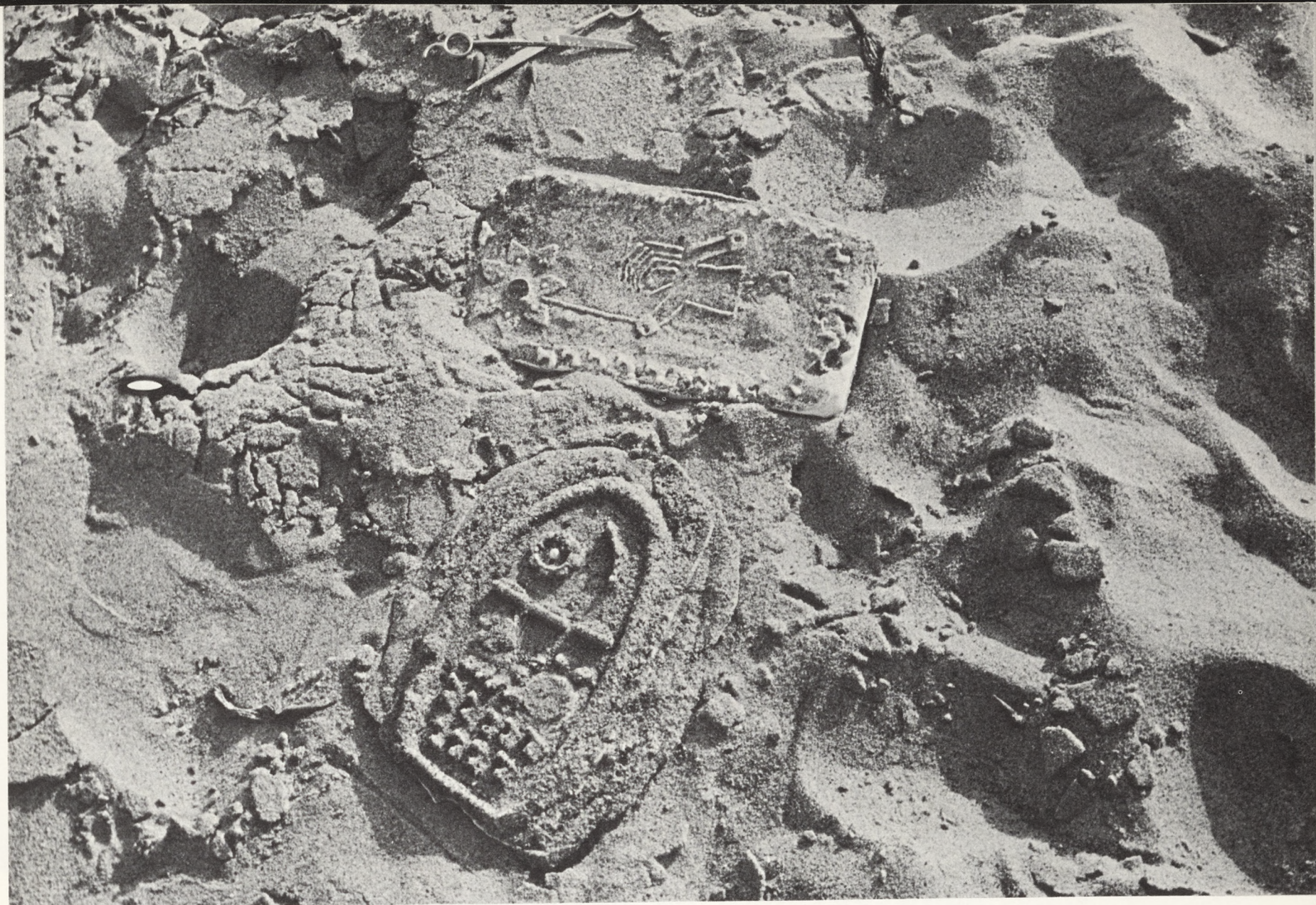


will be seen in I.B.M. Art Gallery, 590 Madison Avenue, N.Y.C. during December 1963



Spotlight on:



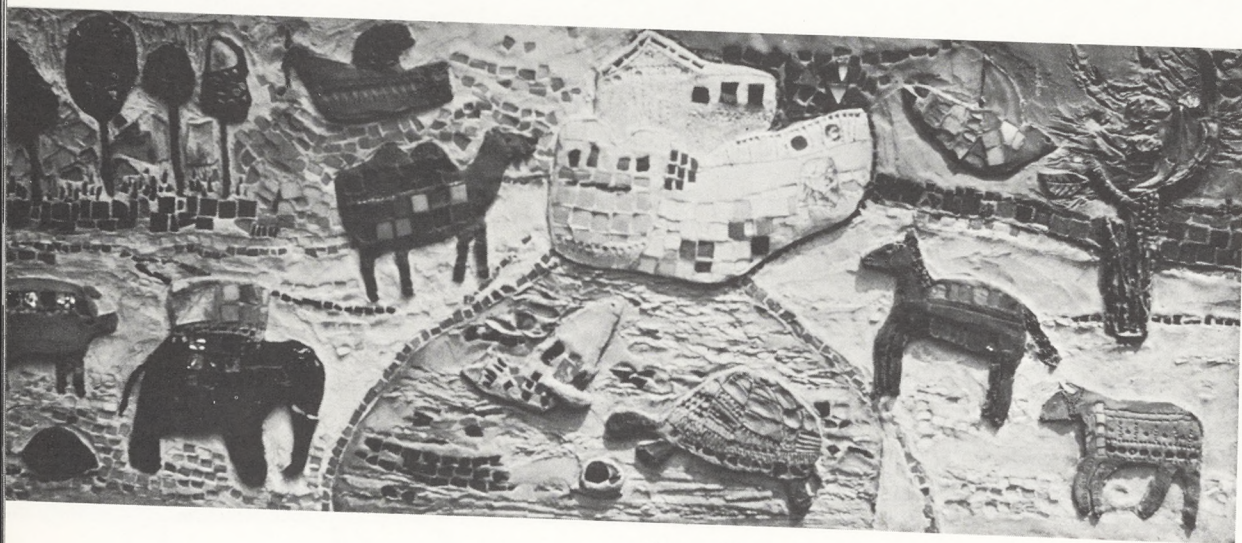


..... SAND CASTING

Oh, this Californianess!



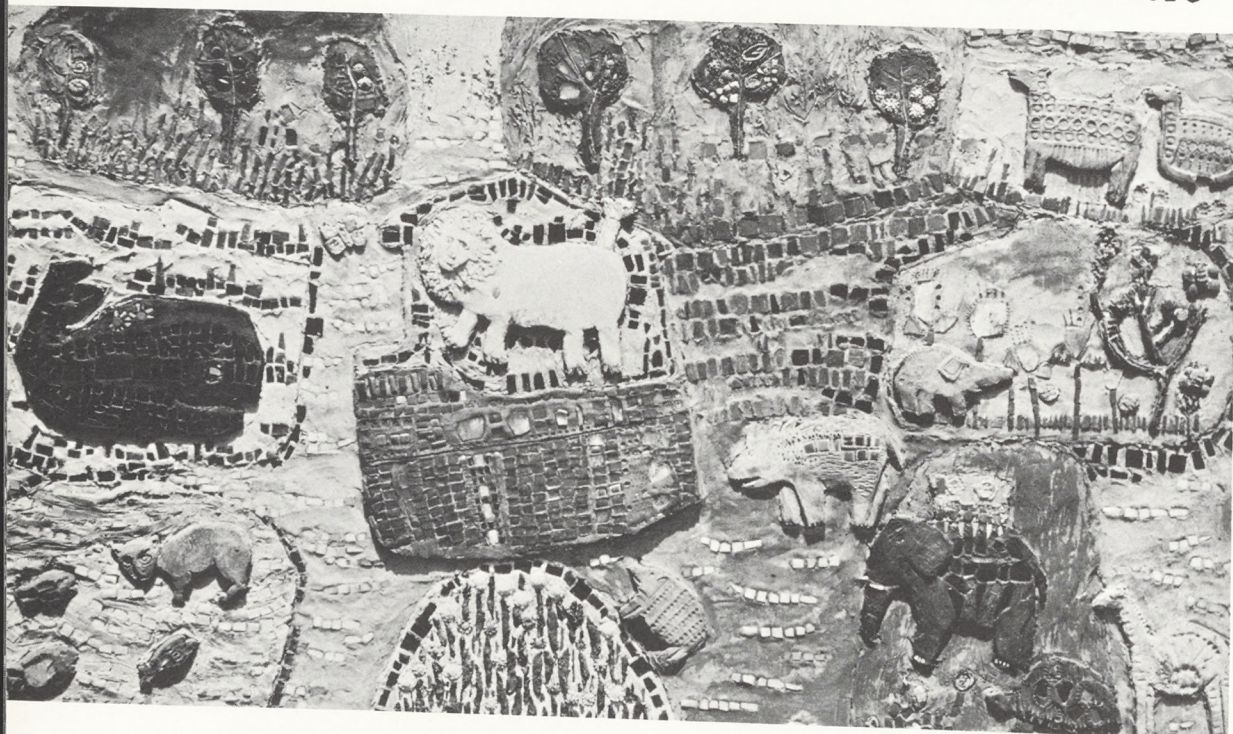
House Beautiful, January 1960 has a very detailed description by Walter Chapman of the Sand Casting process for amateurs.....You will find a copy of the instructions in the GLORIA ISSUE of the IRREGULAR BULLETIN on pages 66-68.... Briefly, it consists in digging, or scratching a design into well packed wet sand.... pouring plaster of paris into the shapeallowing it to set.... washing the surplus sand away....



"Noah's Ark" by Yvonne Caire

All the figures in the mosaics on these two pages were

"Noah's Ark" by Donna Sandore



Details of a large mosaic may be made separately then assembled and imbedded in cement on a large panel or statue. The small items may be made by the sand casting method described above... or by cutting a piece of chicken wire in the shape of the figure desiredlaying it on a piece of glass...spreading Magnesite on it...thick enough to hold the stones, or shells, or whatever tesserae is to be used...press the tesserae into the cement...leave enough wire showing on the edges so that the figure when dry may be fastened to the larger piece...



plaque by Paula Turner, of Immaculate Heart,

IF desired, tesserae may be pressed in upside down before pouring the plaster..... It really takes practice before you remember that everything is in reverse.... before you find out how deep to press in the tesserae.... before you find out how hard to pack the sand....etc.



Paula Turner

made separately then assembled and fastened to a large board covered with chicken wire.

A further look at the art of mosaic

Yvonne Caire

Home magazine presents its 6th annual report on mosaics. July 9, 1961



forest was well executed in tesserae and magnesite by Kathy Fukami, a student in Immaculate Heart College art department.

So compliments Beverly Johnson of Home Magazine



"Nativity" by Velma Bartholomew

Valuable Volume MOSAIC ART TODAY by Larry Argiro is highly recommended by S^r Magdalen Mary, author of MOSAICS FOR EVERYONE,.....which really is only a survey of a few years (1951 to 1963) of "on the surface" experimenting at Immaculate Heart College.Larry's book really has in it all the things you had hoped to find in this....But

MOSAIC ART TODAY

About the Author LARRY ARGIRO is Associate Professor, State University of New York, College of Education at New Paltz

MOSAIC ART TODAY

This book is an authoritative and practical presentation of both the historical and the technical aspects of mosaics. It is the first publication which takes a comprehensive view and points up the potential of this art in several areas of human endeavor.

CONTENTS

Chapter I	INTRODUCTION
Chapter II	PAST GLORIES OF MOSAIC ART
Chapter III	MOSAIC AS EXPRESSION
Chapter IV	MOSAICS AND ARCHITECTURE
Chapter V	MOSAICS FOR THE HOME
Chapter VI	MOSAICS FOR THE STUDENT
Chapter VII	MATERIALS FOR MOSAICS
Chapter VIII	PREPARING TO MAKE MOSAICS
Chapter IX	WAYS OF MAKING MOSAICS

INTERNATIONAL TEXTBOOK COMPANY

Scranton 15, Pennsylvania

Detail from Velma Bartholomew's "Nativity" showing the little glass balls that were formed by firing small pieces of glass on a kiln-washed shelf which has also a layer of whiting . Note the flat unfired pieces



thanks anyway for reading this far.

MOSAICS FOR EVERYONE

First printing.....March.....1958.....1000 copies

Second printing....June.....1958.....1000 copies

Third printing.....November..1963.....7000 copies

➡ Revised and enlarged (but not much of either)

CREDIT FOR PHOTOGRAPHY: Frank Chow

Christy-Shepherd

Sister Mary Corita

Baylis Glascock

Sister Mary Lenore

Marvin Lyons

Jack Macpherson

Karl Obert

Josephine Pletscher

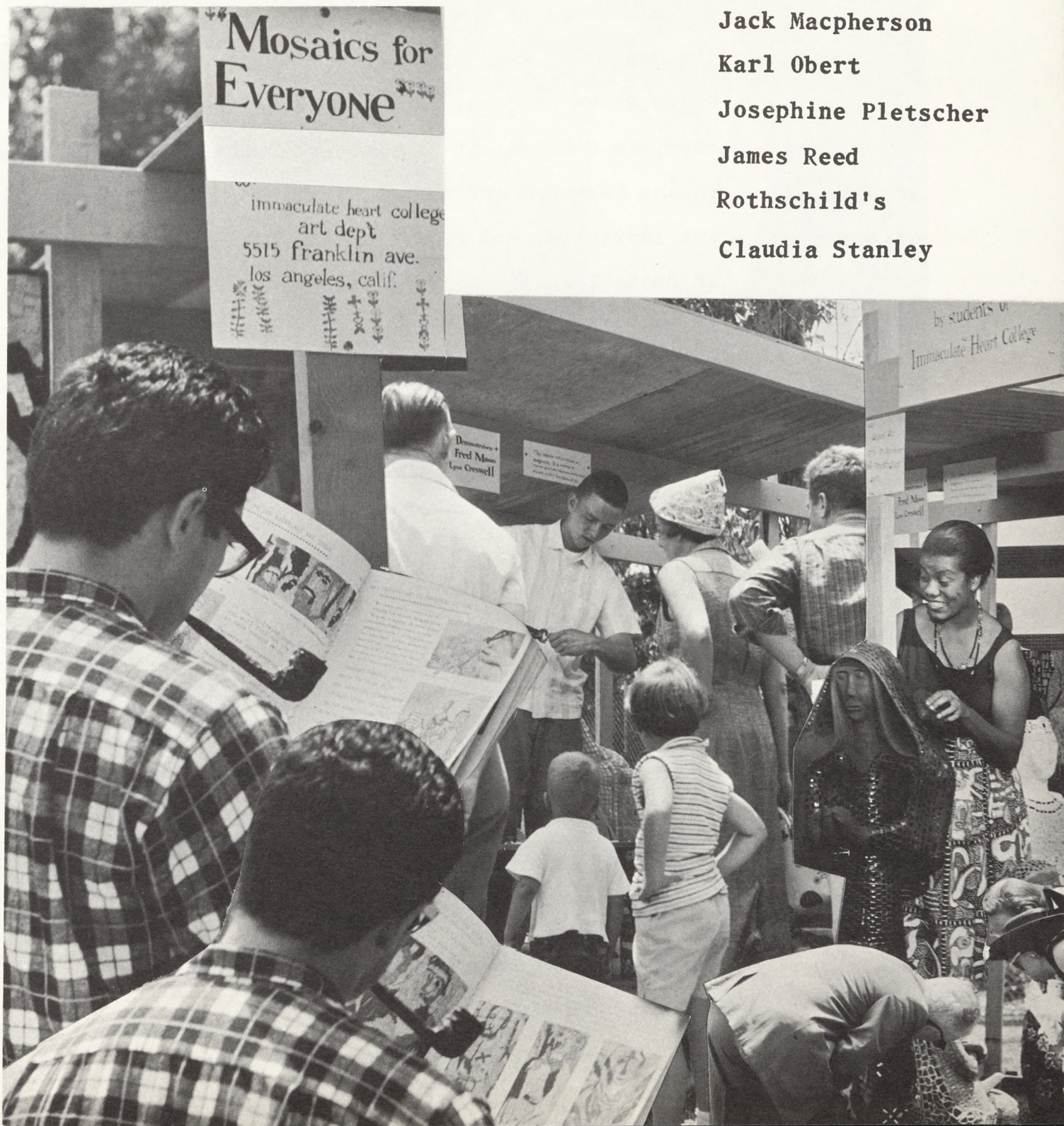
James Reed

Rothschild's

Claudia Stanley

Los Angeles All City Festival.

Mosaic-making for
Students demonstrate
Summer
Immaculate Heart College





A reception at the LONG BEACH MUSEUM, Long Beach, California.

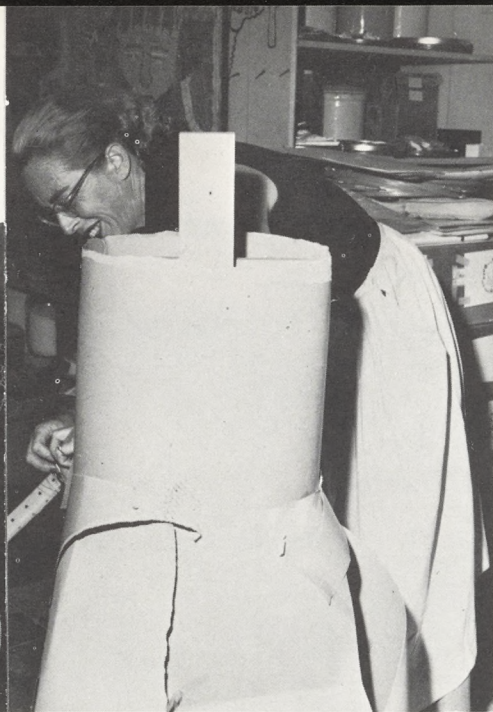
Immaculate Heart College mosaics have been shown also in California at the San Diego Gallery of Fine Arts, the Santa Barbara Museum, Gumps in San Francisco, Long Beach State College, and in Texas at Lambert's Green Barn, in Michigan at the University Gallery in Ann Arbor, in the Delaware Art Center, Wilmington, in the Canton, Ohio Art Institute, and in the Wastum Museum, Racine, Wisconsin in State Teachers College, Edinboro, Pennsylvania, in St. Mary's College, Notre Dame, in Rosary College, Illinois and in the National Housing Center, Washington, D.C. and many HOME SHOWS in Virginia, New York, Michigan,



and
California.

Sister Magdalen Mary and students, Phyllis Novins and Fred Mason, pack the mosaic exhibit for its first out-of-town showing at Fifth Army Headquarters in Chicago.

"The despair of the artist is often misunderstood. It is never total. It excepts his own work...there is hope of reprieve."
John Berger, the English art critic,



Genevieve Mathey and Alice Leonard build armatures for their statues out of cartons and chicken wire.....The completed statue by Alice is shown in this bulletin....probably on the next page or so....

Summer Session Workshop in Mosaic-Making



Sister Magdalen Mary with Summer Session Students Paul Tucker, Sister Gabriel Mary, S.L., Beatrice Stuart (foreground); Phyllis Novins and Marianne Muhlenkort (background).

PLEASE ADDRESS ALL QUESTIONS REGARDING *irRegular* Bulletin

to Sister Magdalen Mary Editor
5515 Franklin Avenue
Los Angeles 28 California



International Film Bureau Inc. 332 South Michigan Avenue Chicago 4, Illinois

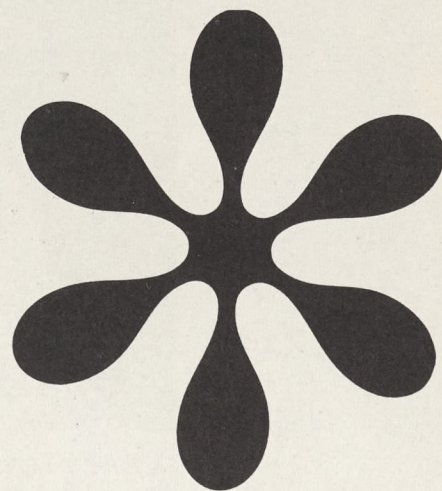
Mosaics by Students of Sister Magdalen Mary, I.H.M.

Mosaics For All
3 color filmstrips

MOSAICS FOR ALL — FILMSTRIP I
Easy Ways — Inexpensive Ways

MOSAICS FOR ALL — FILMSTRIP II
Greater richness through variety in tesserae and cement

MOSAICS FOR ALL — FILMSTRIP III
New experiments with melted bottle glass



and also A 16 mm. 20 minute color film by *International Film Bureau Inc.*

"Mosaic experiment at Immaculate Heart College"

"Madonna and Child" by Alice Leonard



IF ALL ELSE FAILS
FOLLOW DIRECTIONS



SUZANNE McPHERSON, class of '64, is shown working on mosaics-in-the-mosaics-in-the-round.....the back view of which....the back view of **ONE** of which is shown on the cover (The front view was used by one of our local newspapers and got wrapped up in red tape).....

The cover mosaic was made by rolling a piece of stiff wire screen into a sort of cylinder....covering it with a two inch thickness of magnesite cement....a little at a time...pressing shells (Suzanne comes from Manhattan Beach) into the cement while it is still wet (if it is TOO WET the weight of the shells will cause the cement to slide down the wire screen...if it is TOO DRY...well of course you could try dynamite)...The FEATHERS are a bow in the direction of CONSERVATISM...they come from her great GREAT GRANDMOTHER's *hat*

In the photo above may be seen three of Suzanne's first mosaics.... and possibly her last...as she leaves for a year in PARIS immediately after graduation....

Custom is **really different** from tradition

Custom can remain the same, but tradition can't.

If it does stay the same, it becomes custom.

Tradition is continually renewed

and that generation which fails to enrich tradition

is really guilty.

it simply couldn't be done without

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